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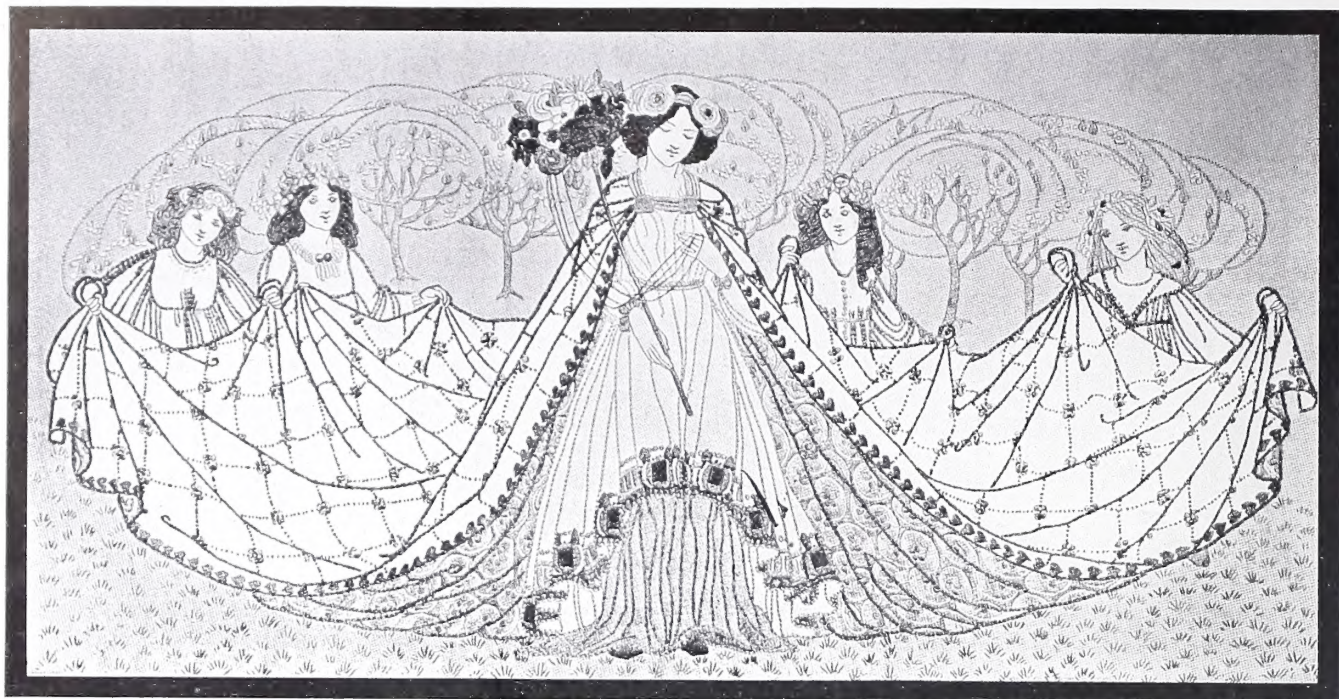
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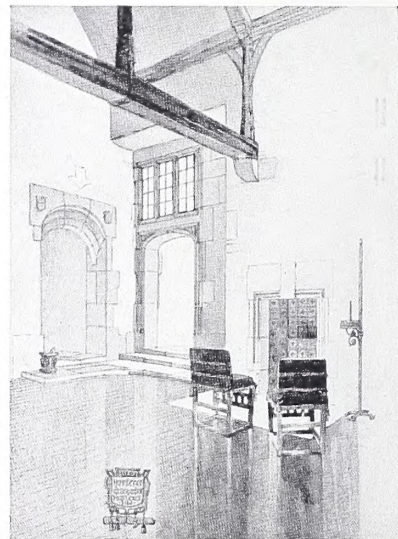
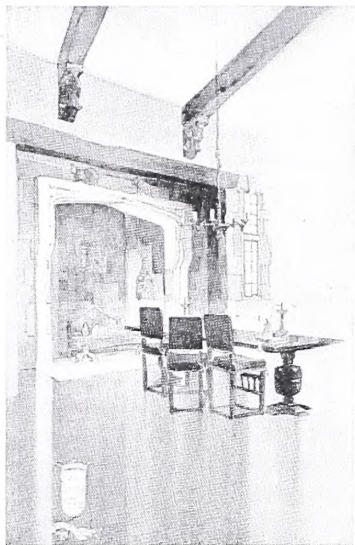


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THE ERL KING'S DAUGHTER SENDING
FAERY SERVANTS TO THEIR
SEVERAL TASKS
Facing page 262

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THE MARRIAGE OF LA BELLE MELUSINE
Facing page 266

P. WILSON STEER

Oil Painting
THE STORM
Facing page 272

PERCIVAL GASKELL, R.E.

Aquatint
DISSOLVING MISTS
Facing page 290

ARTHUR J. AND
GEORGINA C. GASKIN

Jewellery
Facing page 296

CONTENTS, JUNE, 1914

| | | |
|---|----------------------------|------------------------------|
| PITTSBURGH INTERNATIONAL, 1914..... | By W. H. de B. Nelson... | PAGE cv |
| Fourteen Illustrations. | | |
| THE BROOKLYN TAPESTRY EXHIBITION.... | By George Leland Hunter... | cxvii |
| Five Illustrations. | | |
| THE ART OF JESSIE BAYES, PAINTER AND CRAFTSWOMAN | | |
| Nine Illustrations. | | By J. Quigley..... 261 |
| MR. GEOFFREY BLACKWELL'S COLLECTION OF MODERN PICTURES | | |
| Thirteen Illustrations. | | By J. B. Manson..... 271 |
| THE PRINTS OF PERCIVAL GASKELL, R.E., R.B.A. | | |
| Eight Illustrations. | | By Malcolm C. Salaman 283 |
| THE JEWELLERY OF MR. AND MRS. ARTHUR GASKIN | | |
| Thirty-three Illustrations. | | By Arthur C. Wainwright 293 |
| NORMAN WILKINSON'S DECORATION OF "A MIDSUMMER NIGHT'S DREAM" AT THE SAVOY THEATRE..... | By T. Martin Wood..... | 301 |
| Eleven Illustrations. | | |
| A NOTE ON THE JAPANESE PROCESS OF PRINTING CALLED "ISHIZURI" | | |
| Six Illustrations. | | By Wilson Crewdson, M.A. 307 |
| STUDIO TALK (FROM OUR OWN CORRESPONDENTS)..... | | 312 |
| Thirty-nine Illustrations. | | |
| REVIEWS AND NOTICES..... | | 339 |
| THE LAY FIGURE: ON GOOD ACADEMIC ART, AND BAD..... | | 342 |
| RUSSIAN ART AND AMERICAN..... | By W. J. Peckham..... | cxxi |
| Seven Illustrations. | | |
| IN THE GALLERIES..... | | cxxvi |
| Six Illustrations. | | |

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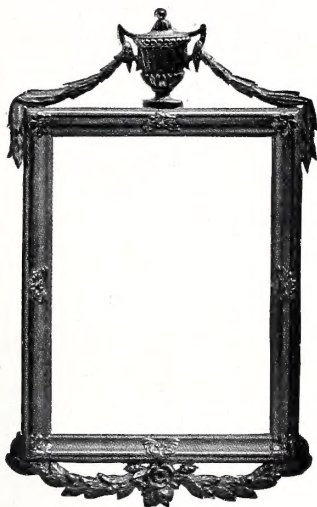
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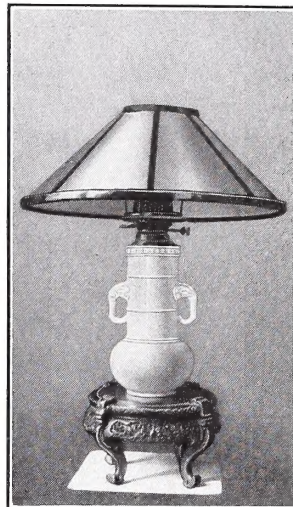
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THE REMINISCENCES OF AUGUSTUS ST.-GAUDENS. By Homer St.-Gaudens. Two vols. The Century Co. (New York.) \$7.00.

This book is an autobiography, amplified, methodized and illuminated by his son, with the help of Mr. Cortissoz and Mr. Bynner, though, as his son modestly avers, "the best biography remains to be found in his art, for if work ever typified the man, his did. 'Strength with elegance,' refinement of ideas, a single devotedness toward clarifying the sculpture of his land—all this he stamped into his bronze."

Large type throughout the volumes separates the autobiographical notes from the biographical, which were most necessary to bring his father's tangled reminiscences into chronological shape, and which are in a smaller type. This method of division is somewhat disconcerting and we cannot but think that a better plan might have been evolved with avoidance of jerks and jolts, caused by continual hark forwards or hark



In the Masonic Temple, New York

SILENCE, BY AUGUSTUS ST.-GAUDENS

backs. The autobiography might have been contained in one volume and the same type preserved for explanatory and additional matter in another. Very interesting are the opening chapters relating to the early family life in New York, and the founder of the family, Bernard St.-Gaudens, the argumentative shoemaker.

The *fureur esthetique* assailed Augustus at the age of nine, when he scrawled with charcoal upon white painted houses; cutting shell-cameos by day and drawing by night at the Cooper Institute were the first steps in artistry. Opportunities for an artistic education were bitterly circumscribed and Europe alone offered any proper training. Many good things are recorded of student days in Paris and Rome up to 1875, when he returned to America a full-fledged sculptor. The split in 1877 between the old-timers and the innovators is recalled when at Miss Helena de Kay's studio St.-Gaudens, Eaton and Shirlaw organized the American Artists.

Of great value is the correspondence with such men as Stanford White, La Farge, Richard Watson Gilder, Low, Bion, R. L. Stevenson, and all the transactions which help to build "the toughness that pervades a sculptor's life," such as the



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Farragut difficulties, the burning of the shed and consequent ruin of the figures for the Morgan tomb, etc. Other fires also added to his experiences of "toughness," especially the studio fire at Cornish, when four years' work perished.

The work is rich in anecdote and illustration, besides containing much sidelight upon well-known people and art activities, a chronology of St.-Gaudens' work and an index. The volumes are royal octavo, 400 pages each, handsomely bound, embossed paper sides, cloth back and corners.

NEW ACQUISITIONS IN NEW YORK'S PRINT ROOM

EACH spring the Prints Division of the New York Public Library holds an exhibition of recent additions. This review of the year's accessions opened April 15 in the Stuart Gallery and will continue till the fall.

The show is unusually large, yet more than ever was it found necessary to make it strictly selective. Thus two or three etchings by a given artist must represent fifteen or twenty in the print room's portfolios, or a dozen engravings by Faithorne must point the way to over ten times that number.

Additions to the S. P. Avery Collection comprise etchings by Walter James, F. V. Burridge and Theodore Roussel, and a portrait of Delacroix by Villot. Various donors have farther added to the Library's list of modern prints. There is an early printing, in original wrapper, of Whistler's *French Set*. Mezzotint and aquatint work by Sir Frank Short illustrate that artist's very noteworthy command of processes. American prints include etchings by Whistler (already mentioned), the late Mrs. Mary Nimmo Moran—of the most able and vigorous of women etchers—Thomas Johnson (Lincoln portraits, particularly), R. K. Mygatt, C. B. King (notably a picture of the New York Public Library), Earl H. Reed and Hugh M. Eaton, whose wife, Margaret F. Eaton, has signed two lithographs displayed near some interesting post-cards lithographed by Thomas R. Way, who was so closely associated with Whistler in his work on stone and transfer paper. Wood engravings by the late J. H. E. Whitney, Timothy Cole, Henry Wolf and W. G. Watt recall the brilliant period of American achievement in the history of the last century and the excellent work being done today by the three last-named artists.

The additions made to the Keppel Memorial Collection comprise about 125 pieces, of which a fair representation has been placed on view. The material is modern, with a few exceptions. Among the latter are an interesting and technically instructive set of proofs of a line engraving by Lecomte after Raphael, and a drawing by the Italian engraver, Toschi. The modern prints are of special interest, as consisting almost entirely of presentation copies. That naturally implies select impressions, and the notes written by the artists not infrequently offer interesting insight into artistic personality and methods. Thus among the etchings by Buhot there is one with a pencilled note, stating that the impression was made solely to test the paper, and on a piece of paper taken from a letter received from Mr. Keppel the artist has drawn a little sketch and written under it an appeal for information regard-

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ing the source of the paper, which had a grain peculiarly fitted for line reproduction. Or, again, there is a transfer-paper drawing, on which Pennell has triumphantly scribbled: "A Lithograph, according to the High Court of Justice." So the list may be extended by noting a Haden etching with the artist's pencilled dedication, two fine examples of Helleu (the first that have come to the Library), plates, lithographs and drawings by F. Jacques, Storm van 'sGravesande, E. van Muyden, Goeneutte, Béjot, Loys Delteil and other French artists, and etchings and drawings by Peter Moran, C. A. Platt and other American etchers.

Turning from modern to the older—there are, first of all, the dozen or so of engravings of William Faithorne, placed here in record of the remarkable collection of that artist's work given to the Library by Mr. J. Harsen Purdy. The exhibit of fifteenth and sixteenth century engravings has had to give way before the present show, but some work of that period, recently acquired, is on view now. It includes the names of Lucas van Leyden, H. S. Beham, G. Pencz, H. S. Lautensack, Marc Antonio Raimondi, A. van Everdingen, Lievens, Van Vliet, K. Du Jardin, Berghem, Thomas Wyck and Naiwincx.

A little batch of line engravings, though including no remarkable prints, helps to illustrate the great variety possible in this medium; the plates are signed by Mellan, Drevet, Van Schuppen, Aug. de St. Aubin, B. A. Nicollet and William Marshall.

An original copperplate by Leech and one by Cruikshank call attention to a number of such plates given by a discriminating friend of the print room, from whom have come also numerous volumes illustrated by Cruikshank, Leech and other artists of the Dickens period. Four such volumes, with plates by Phiz, here serve to tell of recent and earlier gifts from this source. From that source, too, were derived the water-colour drawings by F. Pailthorpe, for Dickens's "Pickwick Club," shown together with the etchings executed from them. Book-plates make their distinct appeal; those shown are by Sidney L. Smith, Timothy Cole, B. G. Goodhue, Wm. Edgar Fisher and E. R. Schwabacher.

The importance of the literature of prints is emphasized by a careful of books dealing with the subject in its various phases—the merest indication of the Library's acquisition's during the past year.

This record, apart from any comment, indicates a range and variety which puts the print room in the Library somewhat in the attitude of the theatrical manager in Goethe's "Faust," when he affirms: "Who offers much, brings something unto many, and each goes home content with the effect."

But besides this direct service to the public, the exhibition also serves to bring out clearly the fact that the Library collects old prints, and that its collection of old prints, of the classics of reproductive art, as yet is quite out of proportion to the number of modern prints in its portfolios. It is, of course, by gifts only that the proper balance can be brought about to such a degree as to be a credit to the metropolis.

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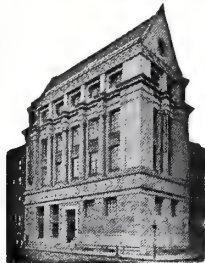
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MURAL PAINTINGS AT PANAMA

CHARLES FRANCIS BROWNE, one of the most noted of American art authorities and critics, has arrived in San Francisco from Chicago, drawn to the coast by the lure of the artistic work now being done for the embellishment of the Panama-Pacific International Exposition. As president of the Society of Western Artists and for many years president of the Chicago Art Institute, Mr. Browne, in addition to qualifying as an expert on American art, has had much to do with the development of modern paintings. His first sight-seeing trip was to the exposition grounds, where he characterized the colour decorations in charge of Jules Guérin as marvels of interwoven colour harmony, of such festive beauty as never before has been achieved at an exposition. This includes the soft pastel tones of the architectural features, and the festive Oriental colours of domes and colonnades, banners and blossoming gardens, outdoor mural paintings and the wonderful new system of kaleidoscopic night illumination.

Of particular interest to the visiting expert was the exhibit of ninety-five easel paintings now on show in the Music Room of the Palace Hotel, the work of the ten mural painters whose huge canvases for the embellishments of the exposition courts now are nearing completion. Characterizing this exhibit as a handsome and representative show, typical of the very best in American art, Mr. Browne summed up his impressions of the show as one far more interesting than any which America could have produced prior to the recent breaking away from the set methods of the many "schools."

"Nothing is so bad," said Browne, "as the school or the formula which attempts to fix principles or methods. The more individuality and freedom expressed by the artist, the greater will be the advance in art. The exhibit at the Palace should be of the greatest interest to art lovers, because it represents the untrammelled expression of ten individuals, each working out his ideals of beauty in his own way. It represents the best of our very modern work, and expresses no particular school. Each artist has developed a method of his own.

"Take the remarkably effective colour illustrations of Jules Guérin, for example. His fifteen canvases all are reserved, simple, and in what may be described as "two-spot" colour effect—each canvas confined practically to two broad tonal schemes. He achieves his effects not by conventionalizing but by interpreting and simplifying not only the natural features but the colour effects of his scene. This same method Mr. Guérin is applying to the Arabian Night city of the exposition. The result is sure to be distinguished, harmoniously effective, superb—never banal. In the two canvases of Frank Brangwyn, perhaps the world's most noted mural painter, is seen similar broad craftsmanship, but Brangwyn's early training in stained-glass work has caused him to sacrifice something of reality and simplicity to brilliancy of colour effects and to a more involved handling.

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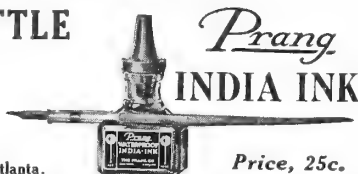
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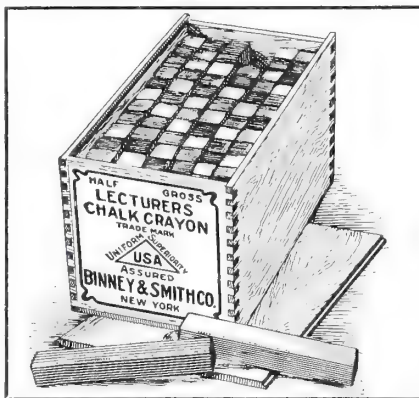
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SAN FRANCISCO, April 10—Jules Guerin, who has charge of the decoration of the Exposition, will leave for the East and Europe shortly to inspect the work being done for the Exposition in the several cities. He will stop for several weeks in New York and then make a flying trip to London expressly for the purpose of viewing the mural paintings of Frank Brangwyn.

Brangwyn's paintings are eight in number and will be ready for shipment to the Exposition shortly after Guerin's visit. They are to occupy the niches at the ends of the colonnade that will border the four sides of the Court of Abundance.

Several of the mural painters who have been at work in the studios in the Palace of Machinery, have completed their labours and will return to the East within a few

Continued on page 18

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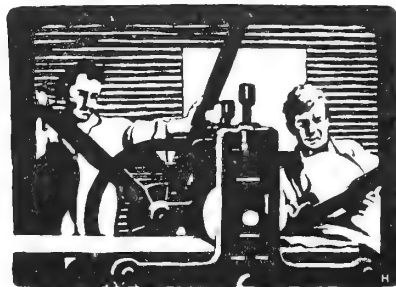
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JUNE, 1914

PITTSBURGH INTERNATIONAL,
1914
BY W. H. DE B. NELSON

THE season of American art, limited by custom and convenience to the period extending from November to the end of May, meets with its apotheosis at Pittsburgh, after which the grim message of Shipka Pass, "All is Still," is applicable to the reign of art, until once more winter resumes its interrupted sway. The Eighteenth Annual Exhibition, so eagerly awaited and speculated upon by painters, critics, art lovers and collectors has shown once more the immense prestige of the Carnegie Institute and its colossal importance as America's only Salon, the supreme tribunal of art in the Western Hemisphere. Pittsburgh has no rival city; New York sinks into insignificance beside it; it is the one and only location in America where once a year are congregated in a harmonious ensemble the best examples obtainable of national and foreign art. No pre-

vious show has succeeded in presenting so many exceptionally good canvases and Director J. W. Beatty deserves the fullest recognition for his untiring zeal and discretion in presenting a display of work so convincingly representative of the best painting that is being accomplished at home and abroad. Very noticeable is the fact that the young painters have been given opportunity. There is a distinctly vital and vigorous impression imparted by the different galleries and wholesome absence in a great measure of those tedious monsters known as exhibition pictures, and of those academically painted ever-recurring theses which point to stagnation in art and induce apathy and indifference in the minds of the discerning public. The impression gained at private view and increased by subsequent visits, is an impression of fresh, spontaneous art, of the kind that reacts on the beholder, forming in imagination an intimate bond of thought between him and the artist.

Courtesy to the stranger would induce one to mention foreign performances first, even if no



THE SOUTH WIND

BY ROBERT ANNING BELL



UNDER THE PERGOLA IN SUMMER

BY HENRI MARTIN

other reason prevailed; comparisons may be odious, but in a case where canvases from all countries meet on a common footing it is forced upon the critic to see how the painting by artists of one nation compares with that of another. At the very first encounter, and strengthened by later visits, it is clear that the English contingent represented by sixty and more artists make the strongest impression in portraiture, and in such pictures as represent what is felt and imagined rather than what is merely visualized. When it comes to downright painting of sea or mountain, snowclad river banks, weird, majestic canyons or a city's traffic, no country can defeat the American painter in his big and bold portrayal of facts, but when it comes to subtlety of conception, to imagery, to a fantasy unseen of mortal eyes, there the British painter shows his superiority. In spite of unquestioned mastery over the medium, of an undoubted capacity for clear and truthful vision, it is to be wondered whether the soul of Peter Bell be not reflected within the souls of many American painters of high rank:

A primrose by the river's brim
A simple flower was to him—
And it was nothing more.

There is another explanation, and it is perhaps nearer to the truth. It may well be that the American artist does not consider subject matter of particular importance in his canvas, but is ruled by his desire to express freely and powerfully luminous skies, characteristic sketches of his own native heath or some one else's and, above all things, a solidly painted foreground. Quality of paint, luminosity, well-adjudged planes of light and dark being the compelling forces. This theory is borne out by the fact that the room of honour was bestowed upon Paul Dougherty, who though still young is already in the fortunate position of having to search, like Alexander, for fresh kingdoms to conquer. No one, after touring Gallery L, could deny to him all the gifts mentioned above and many others, in his twenty-six exhibits of sea and Alps, but at the same time it must be advanced that these pictures lack that peculiar quality which is the essence of real art, and which distinguishes the nature copyist from the true genius who combines what he has seen with what he has felt. The same applies to the medal picture of E. W. Redfield and to the canvases of such men as Elmer Schofield, Gardner Symons and many others. They are giants within their limits.



AFTER THE MEETING
BY CECILIA BEAUX

Pittsburgh International, 1914

They copy nature superbly and there they stop contented. Is there not the fear of travelling a lane that has no outlet?

There is an excellent Japanese word, *esoragoto*—all acknowledgment to Mr. A. J. Eddy—which has no exact equivalent in English or French, and which amounts to a canon. Every painting, to be effective, must be *esoragoto*, i.e., an invented picture or a picture into which certain fictions are painted. Realistic transcriptions must yield to idealistic compositions, with a maximum of self. A good picture, besides being true to nature, in order to be great art, must excite curiosity and pique the intelligence. Materialism is an excellent attribute, but it should not be the sum total of a picture. The soul of the artist must look behind his pigment or his work threatens to become commonplace.

It fell to a Spaniard and an Englishman to show the strongest harbour scenes. *Fishermen of the Cantabrique*, by Martinez-Cubells, is an imposing canvas, splendidly painted, showing a fishing smack at the pier, with the crew at work, while other boats are at anchor close by. A ray of light illumines the sluggish water in the right-hand corner, gaining tremendous force by contrast. Hay-



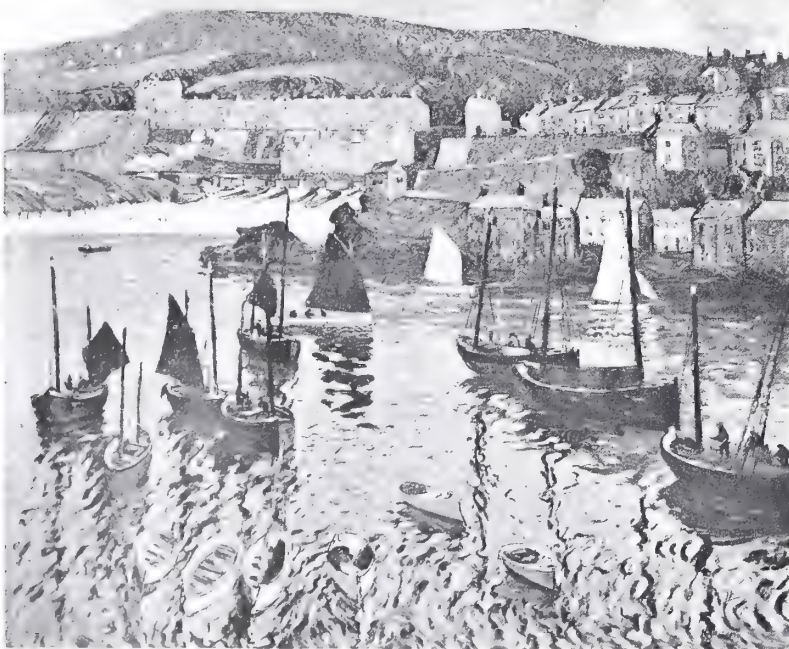
PORT OF DOUARNENEZ, BRITTANY

BY CHARLES COTTET

ley-Lever, the Englishman, is represented by one of his characteristic paintings of St. Ives Harbour, full of light and movement, the boats in the foreground dancing on the sunlit waves. Each picture is a masterpiece.

Comparison is invited between British and American painters for the reason that no other country stands so high in the quality of work submitted. Some of the Britishers that have helped to make this year's international a red-letter event are W. Orpen, T. C. Dugdale, J. da Costa, Arnesby Brown, Anning Bell, Hayley-Lever, W. Nicholson and Hilda Fearon. Some big men are not mentioned, for the reason that their contributions fall below standard. Much is expected of Charles Sims, but his *Month of Mary* is a disappointing canvas—heavy in colour, unrelated, and with miniature groups in the foreground, resembling in conception a shepherd's calendar. One charm only it possesses, namely, a background of delightful design and richness of tone. The Orpen self-portrait, with its *outré* background and quaint accessories, is a magnificent piece of characterization and quite outstrips other essays in portraiture, with very few exceptions.

Gaston La Touche, the



HARBOUR: ST. IVES, CORNWALL

BY HAYLEY-LEVER



THE GOVERNESS
BY LAURA KNIGHT

Pittsburgh International, 1914



Awarded Medal of the Third Class, Carnegie Institute, 1914
CLIFF DWELLERS

BY GEORGE W. BELLOWES

edly awarded a medal for his exceedingly vital picture entitled *Cliff Dwellers*, being an admirable rendering of the sordid east-end life of New York's slummers by the river. The picture is frank to a degree and distinctly Rabelaisian in flavour.

Portraits and still life were wisely denied the right to be too insistently in evidence. Landscapes were admitted in overwhelming proportion. W. M. Chase has a portrait and a still life. We all know and respect his fishes. The portrait is of his youngest son, dressed in Etons, full of animation and dashing out of the canvas as through an open door. The lad's bright face, dark hair and olive complexion have been finely handled, better, a great deal, than the advancing right leg,

Frenchman, has two pictures, but they do not represent him at his best. They appear to be hurriedly executed and contain bad colour. Will Ashton received an honourable mention for his *On the Seine*. His sky-line of buildings is typically Parisian and interesting. His barge, too, in shadow has been well handled, but he seems to miss that peculiar colour which everyone knowing the river appreciates and discerns.

John W. Alexander has a large and somewhat detached composition entitled *Her Birthday*, in which three graceful and pleasant-looking young women in different well-studied poses are busy arranging flowers. The canvas contains many very beautiful passages and is full of delicate distinction.

Chicharro, whose admiration for Zuloaga is clearly mirrored in his performances, shows some Castilian peasants breaking bread, very black bread, with sun-baked fingers. They are not pleasant, these nut-brown, hard-featured peasants with their piercing black eyes and sullen demeanour. The artist lacks the fluidity and imagination of his leader. Chicharro carries realism to a point where the observer is less impressed than repelled by his brutality. This brutality is also evident in the work of George W. Bellows, who was deserv-



MASTER RONALD

BY WM. M. CHASE



Awarded Honourable Mention, Carnegie Institute, 1914

SILVER AND GREEN
BY HILDA FEARON



EVENING: JUNIPERS IN WINTER

BY LUDWIG DILL

which is just a little unconvincing in the action. "The Madonna of the Applecourt" aptly describes an excellent portrait by T. C. Dugdale, entitled *Coster-girl and Child*. It is a glowing tribute to London's east-end and to the memory of Phil May, who alone of artists depicted the real coster type. Splendid in colour and composition, this picture is one of the real gems of the exhibition.

Among pictures of allegorical import must be mentioned first and foremost an exquisite decorative scheme by Anning Bell, entitled *The South Wind*, which is reproduced on the first page of this article, and in second place *Summer Night* by the great German master, Franz von Stuck, both of which pictures have unfortunately been relegated to odd corners in the minor galleries. A good third place in this line of effort may be fairly accorded to the Cleveland artist, H. G. Keller, who in his *Wisdom and Destiny* has given a delightful piece of colour and composition. *Old House in the Hills*, by W. L. Lathrop, proves how effective the simplest subject may prove in the hands of a master; painted by a man of mediocrity, no one would have given this canvas a second glance. Jonas Lie shows the lower bay blocked with ice and sentinelled by its grim line of snow-clad skyscrapers. Charles Bitteringer's *Road to the River* compels applause by the unaffected treatment of a

simple subject, where powerful sunlight is effected without trickery. Caro-Delvaile presents a nude of Rubenesque proportions, entitled *La Nature Endormie*, which conjures up visions of the Autumn Salon and previous efforts by the same artist. Good as it is, we infinitely prefer his *The Young Maid*, which in smaller compass shows a waitress, back to the beholder, depositing a tray upon the table. Head and neck are beautifully modelled, and the flesh tones contrast well with the conventional black frock. Robert Henri's *Thomas* will please the superficial observer, but we wonder what would be said of a pupil who dared to exhibit such bad draughtsmanship.

A. J. Mannings is a better painter of horses than of cattle, but his *Cow and Calf* command more than respect. The best cows in the exhibition are in the foreground of Arnesby Brown's fine painting, *In Suffolk*. They are beefy and elemental, and form no part of a set piece. Mary Cassatt is a disappointment. Her picture in pyramidal construction shows a mother bending over a boy of tender years and huge feet, who gazes into his mother's face. It is Raphaellesque without tenderness and good drawing. Though Raphael erred occasionally in draughtsmanship, even in the *Sistine Madonna*, yet he never could have modelled such feet upon an infant.



Awarded Medal of the Second Class, Carnegie Institute, 1914

THE STRING QUARTETTE
BY RICHARD JACK



ANNABEL
BY HARRINGTON MANN



BEFORE HER APPEARANCE
BY F. C. FRIESEKE



THE OPEN DOOR
BY GARI MELCHERS

The Brooklyn Tapestry Exhibition



THE MAIN ROOM

THE BROOKLYN TAPESTRY EXHIBITION BY GEORGE LELAND HUNTER

THE tapestry exhibition recently held in the Brooklyn Museum, officially known as the Museum of the Brooklyn Institute of Arts and Sciences, was quite as much a display of architecture and paintings as of tapestries. When the trustees of the Institute, at the suggestion of their president, Mr. A. Augustus Hearnly, employed me to assemble and arrange a loan exhibition of tapestries, I determined that the virtues of tapestry texture should be brought out fully and by contrast with plaster and stone and paint, and that the claim of tapestries to the title of "the fundamental wall decoration" should be conclusively demonstrated. Whether I was successful in this, with the very efficient and sympathetic assistance of the curator-in-chief, Mr. William H. Fox, and of the assistant curator of fine arts, Mr. André E. Rueff, is for others to decide. What I wish to bear testimony to is that the architects of the Museum, Messrs. McKim, Mead & White, should feel highly complimented by the way in which the virtues of their classic architecture were emphasized by the tapestries that it backgrounded.

The Dome Room, hung across the corners with four tapestries of bold colour and design, was a superb demonstration of the extent to which the charms of huge columns and massive entablature, as well as of statuary, are enhanced by the warm

contrast of pictures in cloth. On the side of the Dome Room, shown in our illustration, with a fifteenth-century *Trojan War* tapestry on the left and a seventeenth-century *Abundance* tapestry on the right, was a vista through rooms devoted to paintings. On the opposite side of the Dome Room was a vista through the Main Room (45 by 110 feet) devoted to tapestries, and through two smaller rooms, to the gallery containing the famous Hainauer *Crucifixion*. The other tapestries in the Dome Room were one picturing a scene from the story of the shepherds, Gombaut and Macé, and a seventeenth-century reproduction of the *Blinding of Elymas*, one of the ten *Acts of the Apostles* tapestries designed by Raphael for Pope Leo X shortly after the beginning of the sixteenth century, and woven in Brussels by Pieter Van Aelst. This *Elymas* tapestry, though of comparatively coarse texture, and of coarsened design, with a coat of arms substituted for the Latin inscription of the original, lost nothing by contrast with its three companions in the Dome Room, and attracted especial attention because of its claim to be the creation of the genius of the greatest draughtsman the world has ever known.

The tapestry in the Dome Room most generally admired was the one symbolizing *Abundance*, with the Latin word *ABUNDANTIA* woven on the shield in the top border, the name of the designer, L. Van Schoor, woven in the panel, and the name of the maker, A. Avwercx, woven in the bottom selvege. The blues in the tapestry are gorgeous

The Brooklyn Tapestry Exhibition

and splendidly preserved and the border is exceedingly attractive. Of all the forty tapestries after designs of Van Schoor that I have seen, almost all with personages painted from the same models, this is the finest.

But the most important and interesting tapestry in the Dome Room was the *Trojan War*, one picturing *Andromache's Lament*, with the story of the two scenes told in a Latin couplet below, and in a French quatrain above, both in Gothic letters. There are three pieces from the same *Trojan War* series in the Victoria and Albert Museum at South Kensington, and the original small colour sketches (*petits patrons*) are preserved in the Louvre. In the upper half of the tapestry Hector, with a

picturing the story of "Judith and Holophernes." The average height is 13 feet 6 inches, and the sum of the combined widths is 120 feet. The original of the story is found in the Apocryphal Book of Judith. On it Thomas Bailey Aldrich based his poem, "Judith and Holophernes," which he afterwards dramatized under the title of "Judith of Bethulia," for Miss Nance O'Neil. The story of the individual tapestries is told in Latin captions woven into the top border of each. For two hundred and fifty years these eight tapestries, woven in Brussels by E. Leyniers and H. Rydams, each of whom signed four, were the property of the Barberini family of Rome, until purchased and brought to America with one hundred and twenty-



FOUR TAPESTRIES OF THE JUDITH-HOLOPHERNES SET

resolute, even obstinate, look on his face, is putting on his armour, ready to go forth to battle, in spite of the entreaties of his wife, Andromache, who had dreamed the night before that he was killed, and kneels before him with her two children, weeping and begging him to stay at home that day. Behind her stands Helen, whose fatal beauty caused the Trojan War, and beside Helen are Polixena and Hecuba, the aged wife of Priam, with an especially magnificent head-dress.

In the lower half of the tapestry Priam, the King, with voluminous grey beard and rich garments, calls back and detains Hector, who is already mounted on his charger.

Half of the Main Room was occupied by one single set of tapestries, eight in number, dating from the first half of the seventeenth century, and

seven other tapestries from the same collection, by the late Charles M. Ffoulke. Six of the *Judith* tapestries are shown in our view of the Main Room, on the right.

On the opposite wall were hung tapestries illustrating the glories of several different periods: *Titus Receiving the Keys of Jerusalem*, a Flemish Renaissance tapestry richly floriated in the Flemish manner, in both panel and border; next to it a Gobelin tapestry woven in 1794, with golden yellow damassé mat ground, surrounding the two medallions picturing scenes designed by Charles Coyhel to illustrate the *Story of Don Quixote*; at the farther end of the Main Room, on the left of the splendid Renaissance cantonnière, *Masinissa and Sophonisba*, a seventeenth-century Brussels tapestry, after a colour sketch by Rubens, that is

The Brooklyn Tapestry Exhibition



THE HAINAUER CRUCIFIXION, WITH PAINTINGS ON EITHER SIDE

said to be in the Detroit Museum under an incorrect title; next to it a delightful Renaissance *Procession of Bacchus*, in fascinating golden yellows; next to that a Renaissance *Naval Battle*, of considerable merit as regards both design and colour, and in the middle of the left wall of the Main Room, the two immense masterpieces, the *Prophecy of Nathan*, and the *Triumph of David*, the former late Gothic, 11 feet 10 by 21 feet 5, the latter early Renaissance, 13 feet 10 by 20 feet 3.

The main scene of the latter shows David as a small boy, proudly staggering along beneath the weight of the head of Goliath, borne on the giant's own sword, while King Saul, richly clad, follows upon a splendidly caparisoned horse. The main scene of the former shows Nathan in the foreground declaring to the penitent David, who stands at the throne with Bathsheba by his side, that "The sword shall never depart from thine house; because thou hast despised me and hast taken the wife of Uriah the Hittite to be thy wife."

The most interesting tapestry in the entrance corridor was the Early Gobelin, at the extreme end, picturing the *Death of the Children of Niobe at the Hands of Apollo and Diana*, where the mother Latona had been insulted by Niobe. It is rich with gold and of the famous *Diana* series, of which there are partial sets in the French National, the Royal Spanish, the Imperial Austrian collections, and in the Morgan Memorial Museum at Hartford.

The gem of the exhibition was one of the small-

est of the fifty-three tapestries shown, the *Hainauer Crucifixion*, 6 feet 8 by 9 feet 4, composed with extraordinary skill of wool, gold, silver and silk. Without confusion it presents not one scene but four, from left to right: First, Christ being roughly driven along the road to Calvary; second, Christ on the Cross, with the thieves beside him; third, the Deposition; fourth, the Entombment. The texture of this tapestry is extraordinary, the line effects of horizontal ribs and vertical weft threads and hatchings being skilfully employed to secure by line contrast results impossible with paint. The contrast between its texture and that of paintings was accentuated by its being the only tapestry in a room where all the other pictures were paintings. It was hardly necessary to point out even to the novice that the paintings forced their shadows violently in the direction of blackness, and away from decorative beauty, while the tapestry went far in the opposite direction, and yet told all its story clearly, with a multitude of personages and infinite detail.

Not that I wish to claim for tapestry pre-eminence over painting, or, indeed, over any of the other arts. I regard the arts as equal, each being raised above the others only in proportion to the degree of perfection with which its works are executed. But I do demand for what is the most delightful of all the arts, to me personally, the opportunity to be judged by tapestry standards and not by those of painting or architecture.



THE DOME ROOM



THE ENTRANCE CORRIDOR

Jessie Bayes, Painter and Craftswoman

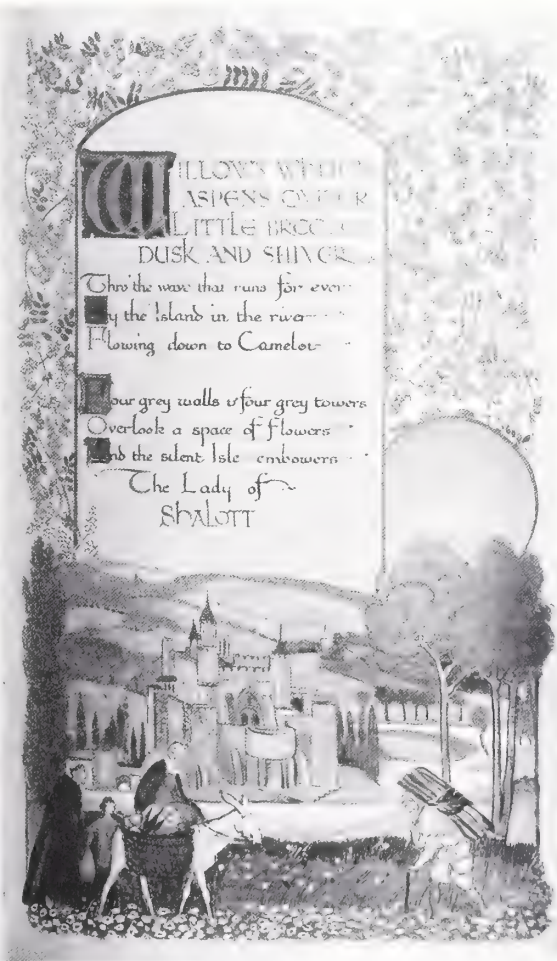
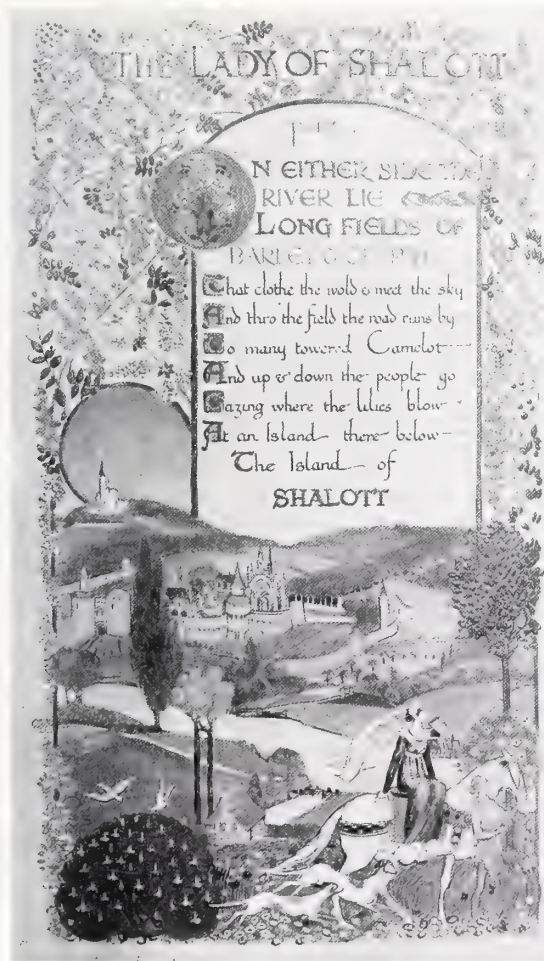
THE ART OF JESSIE BAYES, PAINTER AND CRAFTSWOMAN. BY J. QUIGLEY.

Vivre sans rêve, qu'est-ce ?

AN artist who holds a special place in the art-world of to-day is Miss Jessie Bayes, painter, craftworker, dreamer and enthusiast, who belongs, and yet does not belong, to her own time. She brings to a materialistic age and to a peculiarly restless and revolutionary period in the history of art her own delightful visions and ideals, a burning love of beauty, and an intense desire, to beautify the life of every day. Hers is a wholly personal art, the outcome of a mind steeped in art traditions, in poetry and mystic lore. She has drunk deep from the source of strange and well-nigh forgotten yet imperishable legends, and she herself seems almost an exotic personality, one who has wandered by accident into her present environ-

ment. In spite of her great love of life and sympathy with the world of to-day, one feels that her deepest sympathy is given to nature and simple joys, to the ideals of a former age when art was an essential part of life.

At the first sight of her distinguished work one instinctively wishes to know something of this artist's personality, recognising the loving patience and inevitable solitude essential to this somewhat laborious art. Allied with her joyous spirit there must be a rare patience which delights in detail, in portraying symbols and a wealth of imagery in pure and jewel-like colour. Often we find no outward affinity between a work of art and its creator, but those who know Miss Jessie Bayes realise that her personality is wholly harmonious with her art. Though living in touch with a hurried and restless age her mind is firm and at rest. Balanced and sure as to what is best for the development of her own life and work, she gives



ILLUMINATED MANUSCRIPT, "THE LADY OF SHALOTT"
LI No 208.—JUNE 1914

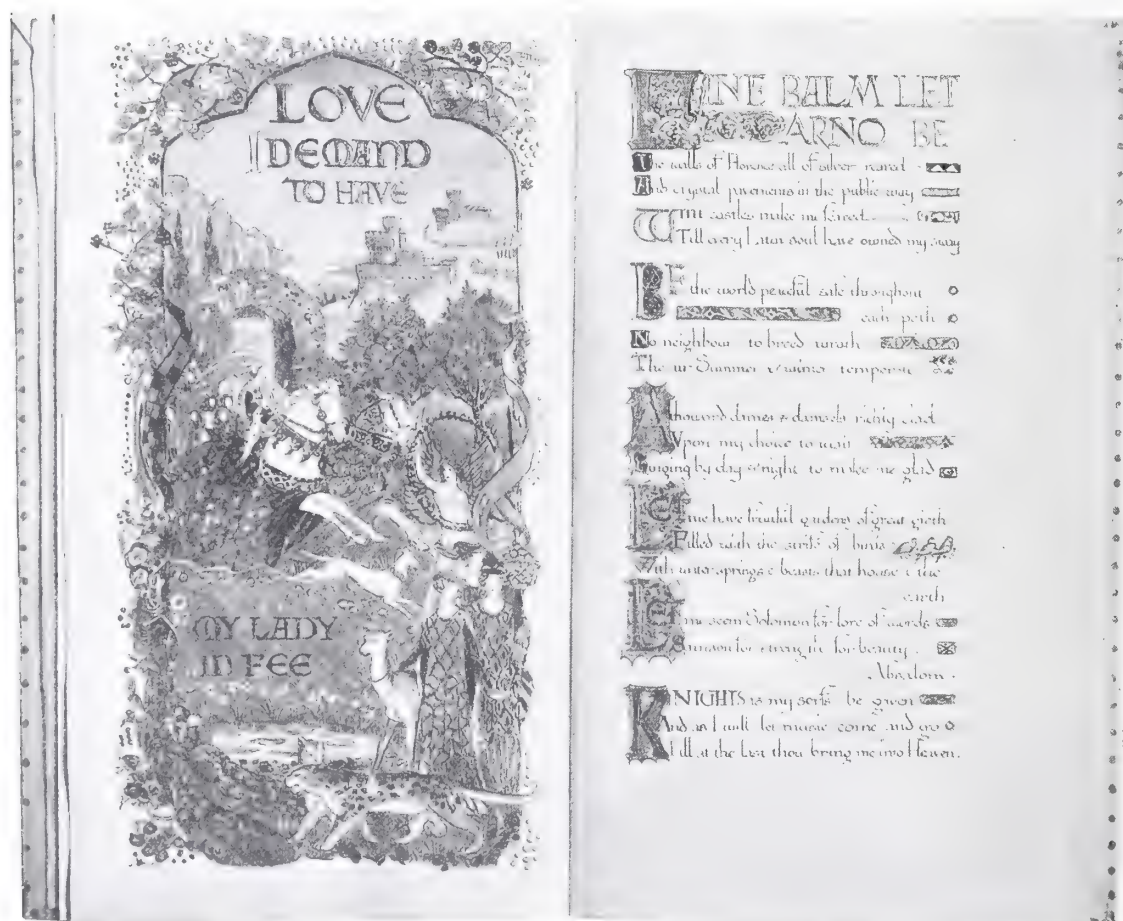
WRITTEN AND ILLUMINATED BY JESSIE BAYES
261

Jessie Bayes, Painter and Craftswoman

herself to the essential things—working indefatigably, yet fulfilling the claims of home and friendship and social ties. We do not think of her art as being feminine or the reverse. It is essential art, independent of all sex limitations, an expression of things felt and seen, pure in quality as the singing voice of a boy chorister. "Where," we ask ourselves, "did these inspired ideas find their origin? How can a modern escape from environment and dream these exquisite dreams?" Truly to the painter as to the poet, Emerson's words must apply: "Thou shalt lie close hid with nature, and canst not be afforded to the Capitol or the Exchange. . . . And this is the reward: that the ideal shall be real to thee, and the impressions of the actual world shall fall like summer rain, copious, but not troublesome, to thy invulnerable essence . . . wherever are outlets into celestial space . . . there is Beauty, plenteous as rain, shed for thee."

An artist's turn of mind is surely manifest in his choice of subjects and methods of treating

those subjects. We are not deceived by the Madonnas and Crucifixions painted for the market by those who have no touch of spiritual insight, for the most consummate knowledge of technique cannot atone for lack of spiritual enlightenment. Miss Bayes is of those who carry unsullied the gift of art, and would fain use it for the common weal. Like all true artists, she has her moods of high attainment and her momentary lapses, for the same standard of execution cannot always be maintained, especially when there is an ardent longing to express what is well-nigh inexpressible. Her colour is beautiful, particularly when used in a high key, the subtle mauves and blues predominating, as in the picture here given from the story of "Cupid and Psyche." The same colour-scheme, conveying a feeling of intense spirituality, is used in her rendering of the poem, "A lovely city in a lovely land," an illuminated manuscript now belonging to Miss Kathleen Figgis. One cannot describe in words the charm of the miniature pictures and of



ILLUMINATED MANUSCRIPT OF "A MADRIGAL" BY LAPO GIANNI, TRANSLATED BY D. G. ROSSETTI. WRITTEN AND ILLUMINATED ON VELLUM BY JESSIE BAYES



"THE ERL KING'S DAUGHTER
SENDING FAERY SERVANTS
TO THEIR SEVERAL TASKS."
WATER-COLOUR PAINTING ON VELLUM
BY JESSIE BAYES.





"ADESTE FIDELES." TRIPTYCH OF
GILDED MAHOGANY; PAINTED IN
TEMPERA BY JESSIE BAYES

Jessie Bayes, Painter and Craftswoman

the richly gilded letters and decorated capitals of this manuscript, but the owner of so exquisite a piece of work is indeed to be envied. There were glimpses of a celestial city, and of radiant beings in pale mauves and blues, who walked in the midst of a spring-like landscape, the birds and beasts also painted with loving care.

It is perhaps by her illuminated manuscripts that Miss Bayes is best known, and she has come to be regarded as one of the leading authorities in this branch of art. She has drawn upon Scandinavian, Celtic and French poetry for inspiration, as well as upon the Rubaiyat and other Eastern themes. Much of her best work goes to America, where she has many friends and patrons who eagerly collect her works, and both in this country and on the Continent, Miss Bayes has a large following. Many who would fain buy her work but cannot afford to purchase the originals will welcome this opportunity to see them reproduced in THE STUDIO.

The manuscript reproduced on page 261 represents the opening page of *The Lady of Shalott*, a double-page landscape border showing the road to Camelot, with the river and town below, and blossoming cornfields through which the people go by. The rest of the borders are wild tangling hedge flowers—blue vetch and white bedstraw.

On the following page is a manuscript poem—a madrigal by Lapo Gianni—which represents a kind of gathering together of all the things a lover would offer to his lady. There are castles of silver, gardens of fruits and flowers, strange rare beasts and birds, beautiful gold-clad maidens to wait on the lady, and Love leading the lovers.

The manuscript reproduced on page 270 shows a double-page opening of Shelley's *Night*, the illuminations wholly carried out in blues and two shades of gold. The first miniature illustrates the lines,

Swiftly walk over the western wave
Spirit of Night!

The Spirit of Night is represented in blue draperies, treading the blue waters under a starry sky, followed by white doves of sleep, the moon showing through cloudy masses of her hair. The borders are of green and gold leaves, amidst which are white birds of sleep, and white poppies form the decoration of the initials. There are medallions of night scenes, and one of two symbolical figures, representing "The Night kissing the Day."

But Miss Bayes does not confine her attention to manuscripts. A whole series of small pictures—many of them in tempera—have come from her hand, the frames of which have been designed and

decorated by herself. One of her most important pictures, *The Dayspring from on High*, in Lord Beauchamp's collection, was exhibited some few years ago at an exhibition of the artist's works, an exhibition which included some small pictures from the Psalms of David and the Song of Songs. An exquisite little work inspired by the latter, perhaps one of the most perfect in idea, composition, and colour that the artist has as yet given us, was entitled *I sleep, but my heart waketh*. A work for which Miss Bayes feels special affection is *The Cross of the Nine Angels* (the title being a phrase which often recurs in the old Celtic runes), in which picture she gives also a vision of the grail, the cross of angels holding the grail, telling as light against an evening sky and landscape. Another recent painting, in tempera upon silk, is a vision



PROCESSIONAL CROSS OF CARVED WOOD OVERLAID IN BURNISHED GOLD AND PAINTED. DESIGNED AND EXECUTED FOR THE WARHAM GUILD BY JESSIE BAYES, ASSISTED BY EMMELINE BAYES AND KATHLEEN FIGGIS



"THE MARRIAGE OF LA BELLE
MELUSINE." WATER-COLOUR PAINTING
ON VELLUM BY JESSIE BAYES.

Jessie Bayes, Painter and Craftswoman

of the *Slim Faery Woman*, which represents a dim rocky place—a lake half way up a mountain-side and two faery women dancing in the moonlight, leaving a trail of white flowers where their feet fall. The artist's instinctive belief in the faery element was considerably strengthened by a long stay on Achill Island, and a further picture, also the outcome of her stay in that mystery-haunted country, is the *Hosts of Faery*, riding on dimly outlined horses through wild rocky places. The pictures reproduced, *The Erl King's Daughter sending faery Servants to their several Tasks*, and *The Marriage of La Belle Melusine*, are also examples of the artist's work in this genre.

The daughter of an artist lately dead, and sister of two well-known living artists, it is a strange fact that Miss Jessie Bayes has had but little technical training, though the atmosphere in which she was bred taught her much that is rarely acquired in the schools. She worked for some time at the Central School of Arts and Crafts—in the evenings only—where she learned to gild on wood and write a fair hand, and later studied at Finsbury under her brother, Mr. Walter Bayes, the distinguished painter and critic. Add to these brief periods of regular training the invaluable knowledge acquired in Continental travel, in Belgium, Italy, France and Germany, and years of assiduous reading and practice of art, and one can see how an eager and receptive mind—essentially an artist mind—has gradually come into its own. Miss Bayes, who belongs to the Society of Painters in Tempera and the Arts and Crafts Exhibition Society, is held in high esteem by her colleagues as a sincere lover of truth and beauty; more than once she has lectured by invitation to her fellow artists, including the members of the Junior Art Workers' Guild, and one recalls with pleasure an informal lecture or causerie once given by her on the subject of "Illumination," at a small gallery in Bond Street, when she described in language as distinguished as her own art the illuminator's ideas and aims.

"The idea of colour symbolising Love should be above all precious to an illuminator, since, in illuminating, colour can reach its intensest height of purity and radiance. And to me it is in its essence an intimate and loving art, and the very patience it demands can only be begotten of love. It is one's tribute of love to the written word one seeks to beautify, and its innate gaiety and pleasantness make it exist for our pleasure and delight . . . I think this gift of pleasantness is the illuminator's chief privilege. Surely he of all men can create a

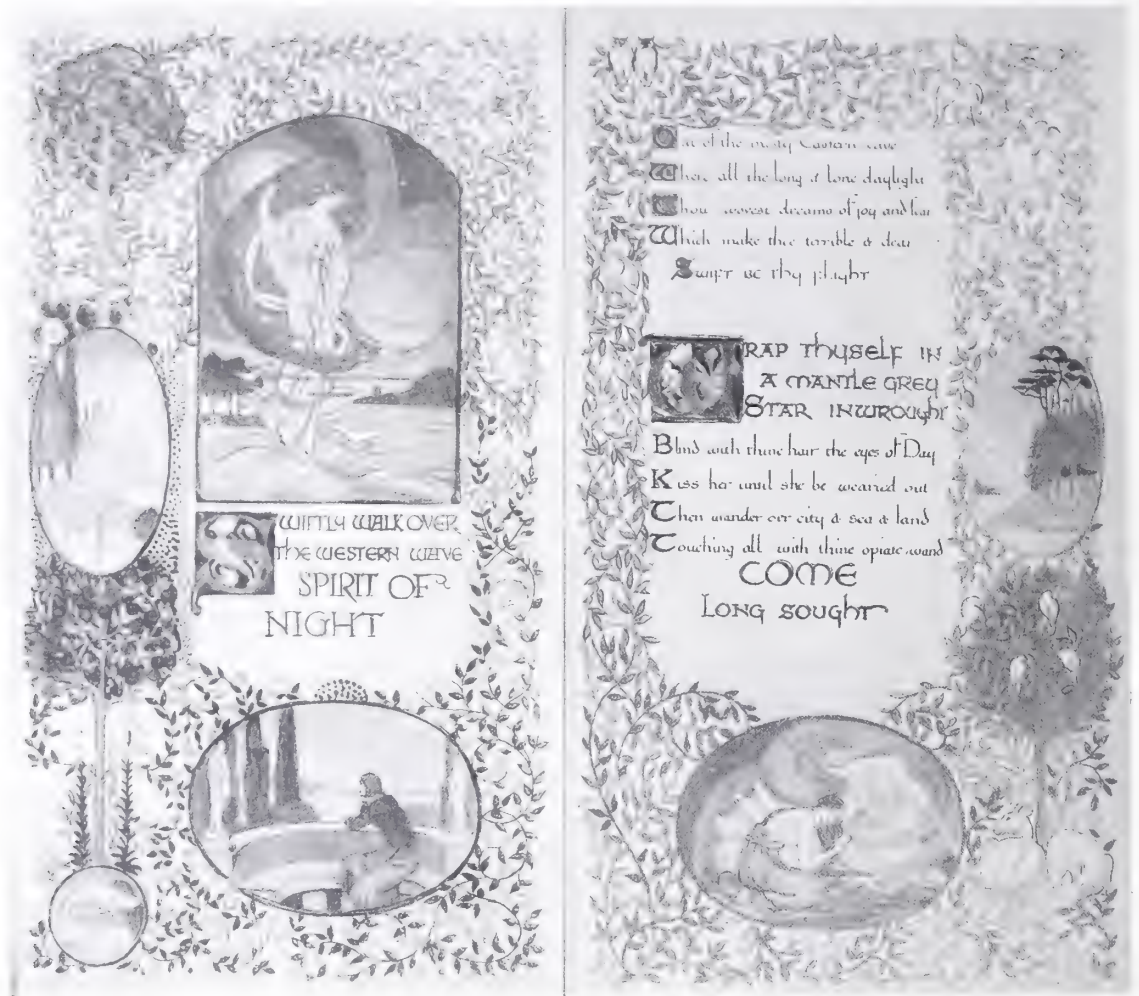
faery world—*bright and shadowless like his colour*, like the Earthly Paradise that lies hidden away. We want humbly, I believe, to follow in the traditions of the great illuminators, and we know that we cannot do that by sham mediævalism, or by slavish imitation of their way of seeing things, but rather by working in their spirit and with their sincerity and love."

True to the ideals of her avowed master, William Morris, Miss Bayes now works with a small group of assistant artists in the production of craftwork and decorative schemes for interiors of chapels and houses. This plan has evolved itself not



"ARIËL" TINTED PENCIL DRAWING ON
BROWN VELLUM BY JESSIE BAYES

Jessie Bayes, Painter and Craftswoman



ILLUMINATED MANUSCRIPT OF SHELLEY'S "NIGHT"

(The property of J. G. White, Esq., New York)

WRITTEN AND ILLUMINATED BY JESSIE BAYES

only to meet the exigencies of her own needs, but because of a growing conviction that art must be more closely allied to life, and that the painting of pictures is not the great need of our day. In a recent letter to the writer Miss Bayes thus explains her own aims. Writing of a suggestion for a dining-room, she speaks of a treatment "which might in some way uphold the beauty of that symbolic act of eating as the continuance of life. I do want in some sort of way to wed the physical and spiritual and glorify the one by its meaning viewed from the other standpoint. Just now I seem absorbed in bedrooms—as I told you, I am now embarking on one for Vienna and one, much simpler, in London. I would wish to be known far more by my manuscripts and decorations and furniture than pictures—because I feel that is what art is wanted for just now, and though at present my work is costly, what interests me

most is trying to think how to bring it into something simpler. That is the dream that absorbs me. At Nuremberg I was enthralled, in the Museum Germanica, by various peasant interiors, wherein everything was decorated naturally and simply by the people. The result was enchantingly happy. For towns this peasant work would naturally be affected and out of place, and it is too rough to be done conscientiously by artists trained in fineness and discrimination, but the spirit is true, and something should be possible on those lines that should express the temperament and ideals of the people who inhabit the rooms. I feel a decorator's first duty is to get to understand the disposition of his client, and, seizing the most beautiful trait thereof, transform and glorify it into his surroundings. . . . Always I go on dreaming that some day my work may be nearer to what I strive and long for—and that is something to live for."

Mr. Geoffrey Blackwell's Collection of Modern Pictures

MR. GEOFFREY BLACKWELL'S
COLLECTION OF MODERN
PICTURES. BY J. B. MANSON.

THE collector of works of contemporary art is unusual enough to be a study of interest in himself. Art, that is to say, which is the painter's personal expression, born of his emotion, and not the organised production of pictures by popular painters with which most of our art institutions are associated. To have the courage of one's convictions is but one degree more remarkable than, in these days, to have convictions at all; but it is surely the salient characteristic of the kind of collector we have in mind. It may prove a force leading to dubious investment from the vulgar point of view, but it has, anyhow, recurring moments of ample recompense and occasionally, as in the case of Durand-Ruel and the French Impressionists, a quite solidly substantial reward.

It is only some five years since Mr. Geoffrey Blackwell took the first step on the path which leads to distinction. His preliminary tentative movement was on familiar ground, though even then of a higher kind than usual, eluding the mediocre. It resulted at the outset in the acquisition of a Stark and a Vicat Cole from the Cuthbertson collection. He was then regarding pictures from the familiar point of view merely as things painted; as an exercise, that is, of the craft of painting without regard to the degree of truth, or intimacy of feeling which might be expressed in them; or to the particular harmonious felicity of manner in which might be conveyed a conception of life as to make it more definitely communicable. But his first decidedly personal step was immediately to follow this. And it was the courage of it as well as the frank openness of mind, unmoulded in convention, which was chiefly remarkable.

A critique of Mr. Wilson Steer's exhibition at the Goupil Gallery in 1909 aroused Mr. Blackwell's curiosity. He went. He responded to the call of nature, as expressed in the pictures. He felt in them an intenser quality of light and air than he had previously experienced in any of the ordinary paintings which are commonly to be met with in the social world, decorating the drawing-rooms of Mayfair with their empty triviality. He acquired two of the pictures, and henceforth he was launched on a troublous sea, the mere charting and navigation of which were a joy not unmingled with difficulties. He relied, as the genuine collector in such a case must rely, on his own feelings. Being on the threshold of a larger tuition he wisely contented himself with advancing for awhile on the course he had already chosen, with the result that the Blackwell collection now contains a remarkable number of the finer paintings of Mr. Wilson Steer.

A collection of contemporary art is, according to the degree of catholicity of the collector, an epitome in some measure of the art of the time; or, it is more specially a presentation of the work



PORTRAIT OF GEOFFREY BLACKWELL, ESQ. OIL PAINTING BY GLYN PHILPOT

Mr. Geoffrey Blackwell's Collection of Modern Pictures

of a particular painter. At the present stage this collection is largely a representation of the work of Mr. Steer; but works of a different calibre or of different intention are being added to what is already no ordinary collection. The surrendering of oneself to a certain definite sympathy is the natural outcome of an initial enthusiastic impulse, but it is not perhaps, if adhered to, the surest road to a broader education.

An examination of this collection, then, must be largely a study of the personality of the artist whose work, at the present moment, dominates it. The *View above Ludlow* (1899)—an early work in the later period—makes a natural beginning. This picture is of interest as revealing possibilities and tendencies which later pictures have confirmed, rather than of value for intrinsic merit. As a design it is confused. It has no dynamic centre but presents at once, vaguely comprehensive, that quality of large grasp—that power of seeing things, particularly great expanses of country, in their

entirety, which distinguishes the work of Mr. Steer. But later this power is restrained by a more decided sense of composition. It no longer expresses itself for its own sake, as a discovery immediately to be notified. But if this *View above Ludlow* revealed certain gifts of Mr. Steer, it was also marked by the peculiar character of his colour vision which is expressed in all his later work (with the exception of his spontaneous oil-sketches) as being kept within a limited and somewhat conventional scale of colour tones. It is a scale which resembles somewhat the spectrum as it appears to the violet-blind (see "Colour Vision" Capt. Abney, 1895). But this limited colour expression is not consistent with the colour in Mr. Steer's later oil-sketches. The presumption is that it is an adopted academic scale which appeared to be adapted to the particular kind of effect which the artist sought to communicate. The pictures divide themselves into classes correlated and differing rather as to nature of subject than as to treatment, with the exception of the



"THE HOME FARM, KNARESBOROUGH"

OIL PAINTING BY P. WILSON STEER



"THE STORM." FROM AN OIL PAINTING BY P. WILSON STEER.

Mr. Geoffrey Blackwell's Collection of Modern Pictures



"THE PATH OF THE STORM"

OIL PAINTING BY P. WILSON STEER



"MOONRISE ON THE DOWNS"

OIL PAINTING BY P. WILSON STEER

Mr. Geoffrey Blackwell's Collection of Modern Pictures

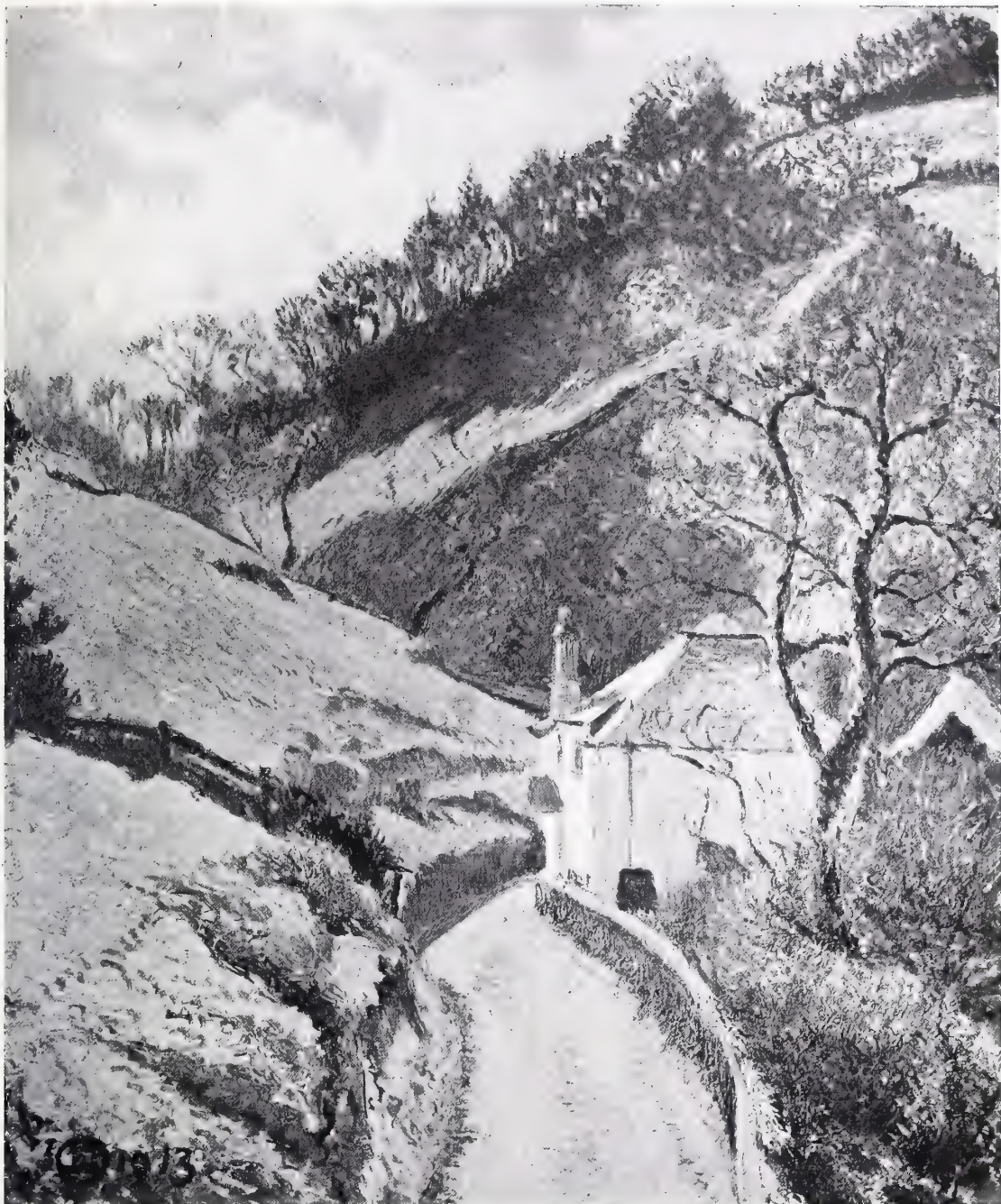
marine sketches which form a separate section. There are besides other distinctive works, such as *The Muslin Dress* (1910: exhibited Rome 1911) and *Portrait of Mrs. Blackwell* (1911). It is not, however, in his portraits that the personality of Mr. Steer shows itself. His lack of psychologic insight unfits him for analysis of character. His portraits have an easy grace and charm but they do not reveal personality. It is the series of pictures representing vast landscapes under dramatic effects of atmosphere which forms a solid *tour de force* and shows Mr. Steer at the height of his achievement. *Richmond after Storm* (1903) is an example of Mr. Steer's art at its best. A hilly country stretches back through the rain. The clouds break away and the sun bursts through. The wet roofs of the little town in the valley sparkle in the sunlight. The fields and slopes of the hills are fitfully illuminated. The composition is well balanced and constructed. There is a sense of vastness and dramatic effect. The colour is harmonious in a scheme of warm yellow-green, more

academic than natural. The lack of colour-analysis operates against that satisfying sense of intimate truth which is the particular value of the Impressionist school. There is a free use of impasto in Mr. Steer's paintings, used, in most cases, for purposes of emphasis and accent. In his work the method is a little intrusive. The technique should always be a means to an end. Whether a picture is painted thinly, or loaded with impasto, is a matter of small importance and of merely academic interest. The end should justify the means; not the means the end. The *Hawes* picture (1904: from Mr. Herbert Trench's collection) is a typical example. It has a fine breezy sky. But the first impression received, is of its being an accomplished painting. Its colour is too generalised in a tone of yellow-green without complementaries and without sense of that simultaneous contrast of colours which gives vitality. Mr. Steer seems definitely to choose a colour-scheme, so his pictures have an *atmosphère de tableau* rather than an atmo-



"RYE FROM THE HARBOUR"

OIL PAINTING BY LUCIEN PISSARRO



"BLACKPOOL VALLEY, RYE." OIL
PAINTING BY LUCIEN PISSARRO



"BERWICK-ON-TWEED." OIL PAINTING
BY D. Y. CAMERON, A.R.A.

Mr. Geoffrey Blackwell's Collection of Modern Pictures



"STUDLAND CHURCH"

OIL PAINTING BY W. W. RUSSELL

sphere of nature. *Nidderdale* (1902) has a certain luxuriance. There is a feeling of portentous gloom as the lingering light of evening leaves the sky. The gradations are subtle in parts, but are always gradations of tone rather than gradations of colour. Other famous pictures in the collection which space does not permit of analysing are: *Moonrise on the Downs* (1908), a beautiful picture saturated with a warm glow of colour; *The Storm* (1904); *A View of Ludlow* (1908); *The Lime Kiln* (1908: a study for the Johannesburg picture); *Isle of Purbeck* (1908: first study for the *Corfe Castle* now at Johannesburg) and *The Home Farm, Knaresborough* (1902). The large oil-sketches of Mr. Steer, chiefly of marine subjects, have great charm. They are more spontaneous than his composed oil-paintings; finer and more delicate in colour. They show greater sensibility, being immediate and unpremeditated. They are not deliberate masterpieces, but simple poetic expressions. *The Inner Harbour* (1912) is one of the best of these pictures. Its cool greys form a soft harmony. The paint is smooth and free, passing from tone to tone with here and there a discreet emphasis of impasto. *The Harbour:*

Evening (1913) and *Sketch: Evening* (1913) are beautiful pictures of the same kind.

The latest additions to the collection are the landscapes of Mr. Lucien Pissarro. They show at once an aim different from that of Mr. Steer. The Impressionist method of scientific division of tones is here justified in certain admirable results wherein nature is presented with moving intensity. Mr. Pissarro is concerned with the moods of nature and not with his own moods; that is to say his point of view is objective rather than subjective; consequently his work is more elemental. His researches are made in Nature (not in the school or the method of the Old Masters) and he presents her as she reveals herself to him. He is not at all concerned to use a certain manner because it was the manner of Turner or Constable. His method is always subsidiary to the end he has in view. His work is never marred by that besetting sin of English painting, the fondness for clever handling of paint. Cleverness in the use of a medium is not an aim worthy of the artist. Feats of legerdemain are well enough in a mountebank; they are out of place in a work of art.

Mr. Geoffrey Blackwell's Collection of Modern Pictures

Mr. Pissarro's work is based on colour values, than which there is no more elusive or more difficult study. Consequently so completely successful a picture as his *Blackpool Valley, Rye* (1913) holds a unique position. This work is a balanced, harmonious, architectural composition; line supports line and plane is consequent upon plane and related to it with a logic not common in Impressionist painting. The picture is suffused in sunlight—a lyrical poem of the morning. *Rye from the Harbour* (1913) has the same intimate sense of reality. The tones are carefully analysed. The subtle presentation of values and contrasts of colour imparts a remarkable feeling of vitality to the work. The other pictures by this excellent artist, *Swampy Meadows, Riec* (1912), *Rye, from Cadboro'*, *Cloudy Weather* (1913), and *The River at Kew* (1914) are, in their way, achievements of like quality, if they do not represent such exquisite moments of nature.

Mr. Tonks is a well-known master of technique. But with all his distinguished drawing and original sense of colour his work makes no emotional appeal. Gifted with unusual sensibility he seems incapable of communicating his emotion in his work. He is essentially a picture-maker. *The Strolling Players* (1912-13), admirable as it is in drawing, in colour, in balance of light and shade, fails to be more than an accomplished academic exercise. In the same way his picture *Hunt the Thimble*, a remarkable achievement of warm colour-harmony, excites no warmer feeling than admiration. He comes nearest to revealing his emotional impulse in his pastel of *Les Sylphides* (1913), a reminiscence of the Russian ballet. The picture has great charm in its arrangement of masses and colour. It has not the vitality nor the resilient line of Degas, but it does present a definite and beautiful im-

pression. His pastel of *Mrs. Blackwell and Baby* (1913) has character, and his small *Nude* in pastel is a scholarly piece of work. There is an early *Portrait of a Lady* by Mr. Augustus John, which possesses that artist's quality of draughtsmanship. It is more refined and more sensitive than his later work, if a little cold and detached in characterisation.

The failure of the application of a definite formula to landscape painting is apparent in the later work of Mr. C. J. Holmes. His earlier exercise of his invention produced many beautiful things, such as the water-colour and charcoal drawings *Sty Head Gill* (1910) and *Near Musgrove* (1910) in which mass and line produced rhythmical composition. *Bishop's Stone* (1911) also, with its extreme simplification and remoteness from nature, has charm. But Mr. Holmes's later works, like his



"LANDSCAPE"

OIL PAINTING BY GEORGE CLAUSEN, R.A.

Mr. Geoffrey Blackwell's Collection of Modern Pictures



"BISHOP'S STONE"

OIL PAINTING BY C. J. HOLMES



"STY HEAD GILL"

WATER-COLOUR BY C. J. HOLMES

Mr. Geoffrey Blackwell's Collection of Modern Pictures

picture *Windrush Valley*, prove that the continued application of the formula results in the elimination of nature and the triumph of empty convention.

Mr. Muirhead Bone's delicate and incisive work with pencil and needle, is represented in the admirable pencil drawings, *Soho Square* (1910) and *Lisbon* (1910), and by that remarkable *tour de force* *The Great Gantry* etching of 1906.

A delicate example of Conder's fans and his frankly artificial *Swanage Bay* are in the collection. Mr. D. Y. Cameron's well-known painting *Berwick-on-Tweed* is obviously the work of an etcher. Mr. Clausen stands mid-way between Academicism and Impressionism. He has much of the feeling of the latter, but has not the mastery of colour-values characteristic of the painters of that school. There are beautiful quality and feeling in *The Tree* and in his glowing *Tranquil Sunset: September* (1911). There is a landscape by Mr. Harold Squire, in which the colour-

values are well observed and analysed. In his two pictures *Across the River* and *Dieppe Harbour* Mr. McEvoy finds a mood of nature very sympathetic to himself. It is only possible just to mention many of the other good things in the collection. Mr. Glyn Philpot's *Portrait of Mr. Blackwell* has his characteristic quality of paint. It is an adequate likeness but superficial as a study of character. There are Mr. Pennell's etchings *Dinner Time* and *The Great White Cloud*; a characteristically brilliant water-colour, *The Green Parasol*, by Mr. J. S. Sargent; a slight drawing by Mr. Walter Sickert; water-colours by Mr. Gerald Chowne; drawings by Mr. John; two slight but beautiful water-colours by Mr. D. S. MacColl; *Studland Church*, by Mr. W. W. Russell; *The Factory*, by Mr. H. M. Livens; and other pictures. The note of humour is provided by three caricatures by Max Beerbohm: the famous New English Group, and separate witty caricatures of Messrs. Steer and Tonks.

J. B. M.



"SWANAGE BAY"

OIL PAINTING BY CHARLES CONDER

The Prints of Percival Gaskell, R.E.

THE PRINTS OF PERCIVAL GASKELL, R.E., R.B.A. BY MALCOLM C. SALAMAN.

"HERE is a very beautiful thing I have just bought," said that master of print-collectors, Mr. Henry Percy Horne, as he showed me the other day a proof of Mr. Percival Gaskell's noble and poetic aquatint, *Derwentwater—Evening*. The mezzotint masters of the seventeenth and eighteenth centuries prevail, and all at their best, in Mr. Horne's choice and famous collection; therefore, to be represented in that company is, for a living engraver, in itself a credential. Of course I was not a little pleased to find my own admiration for Mr. Gaskell's work upon the copper-plate supported by so authoritative and unerring a judge, so fastidious a collector. Every print in Mr. Horne's collection has been judged according to a high and exacting standard, and this charming aquatint of Mr. Gaskell's he found worthy to place among his Turner mezzotints, his David Lucases, and his Frank Shorts. With that intimate enjoyment of quality which characterises the true print-lover, he pointed out to me in detail how the artist had coaxed or commanded the subtle gradations of tone to a result of pictorial poetry. Now the distinguished collector had been quite unacquainted with Mr. Gaskell's work, but, chancing to see this print, its appeal had been immediate.

The fact is that Mr. Gaskell is a very sincere and well-equipped artist, with a happy versatility in his means of expression. A Yorkshireman, it was among his native hills and dales that he began to look at nature with a sense of the pictorial, and perhaps that accounts for the spaciousness of vision that is so characteristic of his prints. His art-training, however, was far from local. From the Ilkley School of Art he passed to South Kensington, and from there to Paris, in the atelier of Bouguereau and Ferrier, and later to Italy and Germany; but his studies in the practice and the history of art have led him to much travel over Europe. So thorough and so practical has been his study that beyond his own achievement in painting and the engraving arts he has won reputation as a teacher. For many years head of the Polytechnic School of Art in Regent Street, he has, in the capacity of University Extension Lecturer, spread much sound knowledge. But it is simply as an engraver that I am now concerned with him, and it is only some seven or eight years since he began to work upon the copper. But in those years he has certainly accomplished much, though his out-

put may not compare in bulk with that of many facile and prolific etchers of far less talent; for he has acquired the command of three expressive mediums of the copper-plate, each of which he uses appropriately with the feeling and insight of a genuine artist and the competence of a sound craftsman. That he has gained this varied power of craftsmanship he owes, as he gladly and gratefully admits, to the masterly teaching of Sir Frank Short, in the engraving school of the Royal College of Art. In fact, to that "most generous and helpful of teachers," Mr. Gaskell says, as many might say, he is indebted for all he knows of the engraver's craft. Certainly he proved himself an apt and worthy pupil. He readily grasped the true significance of the etched line and its suggestive value, and how happily he has adapted his painter's eye to see his subject structurally, and express it with the essential lines, may be seen in the examples reproduced here. A true painter-etcher, his vision is invariably pictorial, and, as might be expected from his close study of the best traditions of art, he handles his subjects always with a fine feeling for composition. A sense of style is inherent in his prints.

Perhaps the most appealing of the plates done in pure line is *The Mouth of the Wye*; for here, with remarkable concentration and balance of tone, achieved with closely laid lines, and with a fine economy of open line impeccably placed, Mr. Gaskell has filled his picture with light, air, and space, and he draws one's eye rhythmically along the winding river to the indefinite distance. Water has a very sympathetic attraction for Mr. Gaskell, and it will be seen how important a part it plays in all the four etchings given here. In *Ploughing in Purbeck* the inlets of the sea are valuable in suggesting the pictorial expansiveness of the subject and emphasising the interesting tonal treatment. In *On the Frome, Dorset*, the river foreground, with the reflections of the two trees which dominate the landscape, balances the narrow, yet seemingly extensive, piece of country admirably against the sky; while in the *Santa Maria del Sasso, Locarno*, the expanse of lake, which Mr. Gaskell has wisely suggested without a touch of his needle, is of infinite value in spacing the distant mountain background against the finely drawn buildings on the heights of the foreground. Among other noteworthy etchings one would like to mention *Richmond Castle, Yorkshire*, and here also there is the river.

But Mr. Gaskell's earlier practice as a painter had developed a temperamental sensitiveness to atmospheric tone, and since his is the imaginative

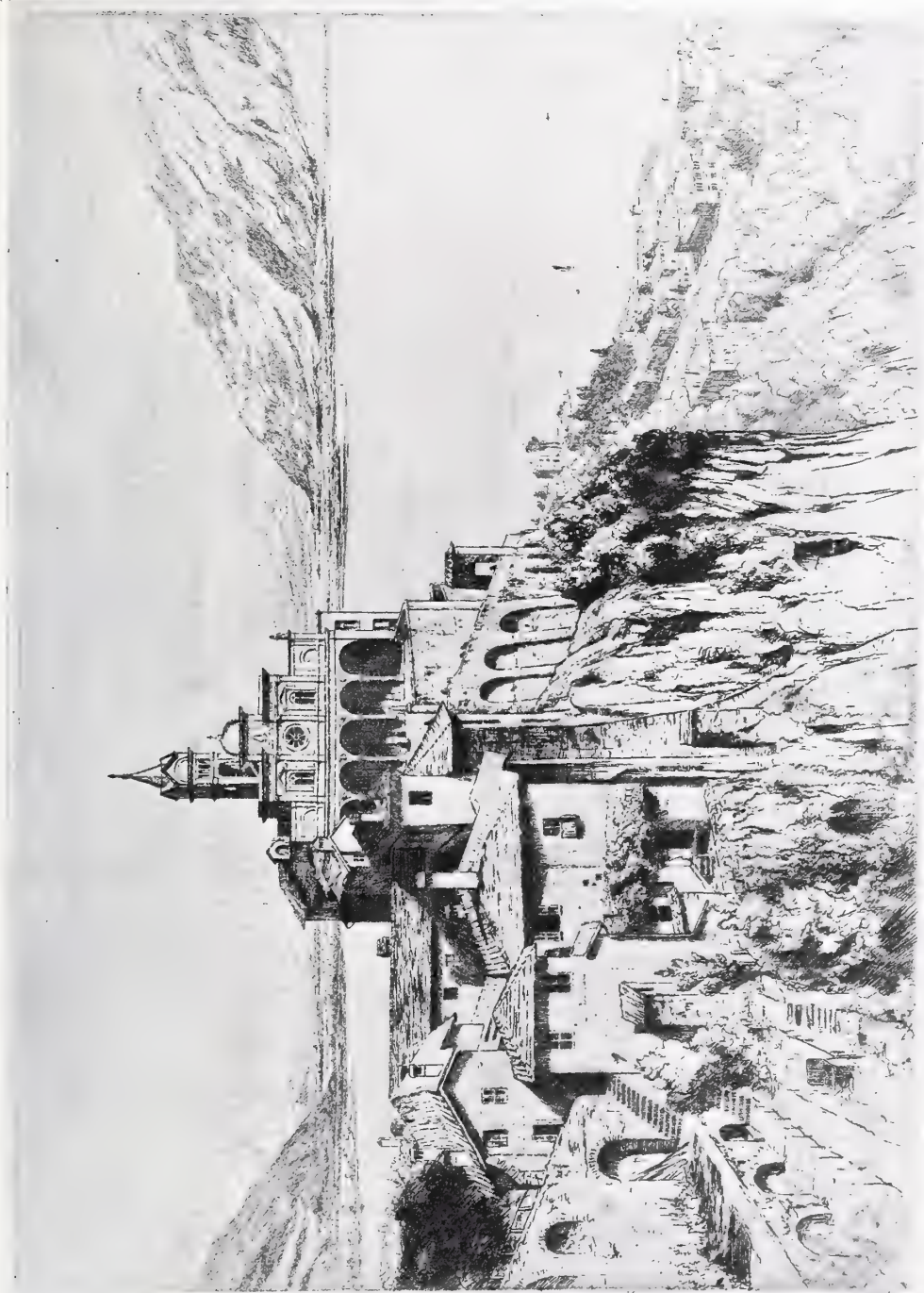
The Prints of Percival Gaskell, R.E.

vision that will transfigure a landscape with the poetry and romance of light and shadow, the two tone mediums, aquatint and mezzotint, which Sir Frank Short had revived with masterly practice, appealed to him irresistibly. Through these mediums, therefore, rather than through line-etching, Mr. Gaskell has found his happiest expression upon the copper. When I speak of transfiguring the landscape I do not mean that he aims at any romantic or dramatic exaggerations of effect, but that he seeks to convey the sentiment of the place as he sees it with the expression given by the passing light. And because his eye is alertly sensitive to the romantic and dramatic suggestions of light, especially in the more mysterious and enchanting hours of the day and night, his work is instinct with poetic feeling pictorially expressive. In landscape, whether of the plains or the hills, and especially in combination with great expanses of water, but in landscape always indissolubly related to the sky, Mr. Gaskell looks for his subjects, and in the influence of the skies he finds his pictorial motives. When he seeks inspiration in architecture it is invariably some romantic and

picturesque old castle that dominates the landscape, and then with the infinite tonal harmonies and contrasts of mezzotint he achieves his pictorial expression. The beautiful *Corfe Castle*, reproduced here, is a characteristic example; and I would also name that dramatic print *The Mad King's Castle*, and the latest, and not the least impressive, of Mr. Gaskell's mezzotints, *Chepstow Castle*, a noble rendering of a noble theme. But in no print has he used this beautiful medium with more poetic expressiveness than in the plate he has happily named with Henley's lines, *Where forlorn sunsets flare and fade, On desolate sea and lonely sand*. With what rich and exquisite effect Mr. Gaskell handles also the tones of aquatint, one sees in the two beautiful examples shown here: *The Gathering Storm: Lago di Garda*, and *Dissolving Mists*. But his achievement in aquatint includes some other notable prints which ought not to pass unmentioned, such as *Twilight in an Alpine Valley* and *Poole Harbour*, and, above all, *Derwentwater—Evening*. If only he will guard against a tendency to emphasis of the picturesque sentiment, still greater success is well within Mr. Gaskell's reach.



"ON THE FROME, DORSET"



“SANTA MARIA DEL SASSO, LOCARNO.” FROM
AN ETCHING BY PERCIVAL GASKELL, R.E.



“THE GATHERING STORM: LAGO DI GARDA.” FROM
AN AQUATINT BY PERCIVAL GASKELL, R.E.



“WHERE FORLORN SUNSETS FLARE AND FADE.”
FROM A MEZZOTINT BY PERCIVAL GASKELL, R.E.



“THE MOUTH OF THE WYE.” FROM AN
ETCHING BY PERCIVAL GASKELL, R.E.



“PLOWING IN PURBECK.” FROM AN
ETCHING BY PERCIVAL GASKELL, R.E.



"CORFE CASTLE." FROM A MEZZOTINT
BY PERCIVAL GASKELL, R.E.



"DISSOLVING MISTS." FROM AN AQUATINT
BY PERCIVAL GASKELL, R.E.

Mr. and Mrs. Gaskin's Jewellery

THE JEWELLERY OF MR. AND MRS. ARTHUR GASKIN. BY ARTHUR S. WAINWRIGHT.

IT is a very easy task to write an appreciation of the jewellery of Mr. and Mrs. Gaskin to-day. Fifteen years ago when their work was first illustrated in *THE STUDIO* it was another matter, but we have all progressed considerably since then, and the purchasing public are gradually learning to demand that art shall enter into the jeweller's craft, and the leading manufacturers of to-day are more and more recognising this demand unquestionably.

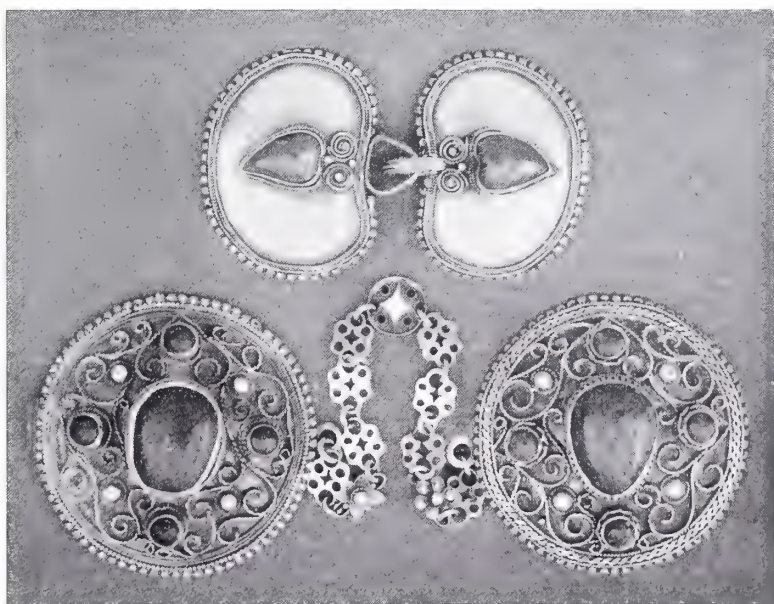
Opinion will differ as to what constitutes good jewellery, but certain conditions may be laid down as necessary. Jewels to be mounted should be beautiful and possibly possess symbolical and poetical interest as well. Mere rarity should not be the standard of their artistic value nor should perfection of form or cutting, which may be carried to an arbitrary degree. Further, when mounted, their settings should also be beautiful and designed to supplement the beauty of the stone. More than this, the jewels themselves should dominate the design and not be mere specks of colour interpolated apparently by accident on what might otherwise be properly called goldsmith's work.

How far did the jewellery of the Victorian age fulfil these conditions? On looking back we find that the goldsmith's work, either wrought or stamped, was more or less indifferently copied from Etruscan or other styles, with stones dotted here and there in a meaningless way; the gems were matched and grouped more for their technical perfection of form and purity than for their intrinsic beauty, into stiff commonplace patterns, and were usually so mounted that the setting, instead of supplementing their beauty such as it was, was practically concealed by the skill of the mounter. Trivial objects in nature or in daily use were faithfully copied and sometimes smothered with gems.

It was very late in the nineteenth century that the

awakening came. Here and there trade jewellers had realised the shortcomings of our home manufacturers and by importing the more decorative if somewhat crude productions of the East, helped to develop a truer sense of colour and design; but more was due to the efforts of a small body of earnest craftsmen who, turning their attention to this branch of art, set to work to make artistic jewellery as they considered it should be made. Some of the work they turned out, no doubt, appeared very primitive from the "trade" point of view. But these craftsmen did not stop to ask if a stone was valuable or rare, as long as in their eyes it was beautiful—and in their eyes the simplest pebble had a beauty to which the tradition-bound jeweller was blind. Instead of worshipping the many-faceted diamond, which dances and sparkles in the light, but never discloses more to the observer than its first dazzling brilliance, they preferred, say, the soft colour of the cabochon-cut sapphire, which though possibly flawed and imperfect in colour (and therefore anathema to the trade jeweller!) yet possesses beauties which grow upon the beholder more and more. Instead of the monotonously symmetrical stone they valued the more irregular cutting of the Indian workman who strives only to show the best that the stone contains from a decorative point of view.

It was in this spirit that Mr. and Mrs. Gaskin first essayed the making of jewellery. Choosing simple, inexpensive stones, solely for the qualities



TWO PAIRS OF SILVER CLASPS, SET WITH LAPIS-LAZULI. DESIGNED AND EXECUTED BY ARTHUR J. AND GEORGINA CAVE GASKIN



NECKLACE AND PENDANT :
SILVER, OPALS, TOPAZ, AND
PEARLS

PENDANT: SILVER, ENAMEL,
TURQUOISE, AND PEARLS
PENDANT: SILVER, AMETHYST, FINE
GREEN PASTE, PEARL, AND TOPAZ
PENDANT: SILVER-GILT, OPALS,
AND FINE GREEN PASTE

NECKLACE AND PENDANT:
SILVER, TOPAZ, PEARLS, AND
FINE GREEN PASTE

JEWELLERY DESIGNED AND EXECUTED
BY ARTHUR J. AND G. C. GASKIN



RING : GOLD AND SILVER,
RUBY, EMERALD, DIAMOND,
AND PEARL

PENDANT : SILVER-GILT, OPALS,
TOPAZ, PEARLS, AND FINE GREEN
PASTE

RING : GOLD AND SILVER,
OPAL, AND AQUAMARINES

NECKLACE AND PENDANT : SILVER,
OPALS, PEARLS, TOPAZ, AND FINE
GREEN PASTE

JEWELLERY DESIGNED AND EXECUTED
BY ARTHUR J. AND G. C. GASKIN

Mr. and Mrs. Gaskin's Jewellery



SILVER AND OPAL
PENDANT

SILVER CROSS SET WITH
FINE GREEN PASTE

DESIGNED AND EXECUTED BY ARTHUR J. AND GEORGINA
CAVE GASKIN

I mention, of beauty and interest, they mounted these at first very simply with lightly outlined design to set forth the stones to best advantage. They did not, and possibly could not, then achieve the mechanical perfection of the trade jeweller. All their work was, of course, hand wrought, and based upon simple floral forms original to themselves. At first their efforts were tentative and modest, but experience has brought certainty and assurance, and the examples of finely wrought and daintily conceived jewellery now illustrated represent a very notable achievement. These, as will be seen, are not all of an elaborate character; dainty little brooches—such as the two at the top of the page of colour reproductions—are not only suitable for a young girl in her teens to wear but are quite inexpensive. But it is in some of their larger pieces that we see the greater development of their art, and can observe the careful carrying out of the design into every part of the whole. Take the fine necklace and pendant illustrated in

colour on the same page. Look particularly at the dainty design of the chain that encircles the neck. In the pendant the large blue opal in the centre dominates the colour-scheme, while the smaller ones interspersed in the tracery are so arranged as to supplement it and the effect is heightened by the use of fine small green paste to complete the scheme. In the use of this fine paste, which was so much affected by the old jewellers, Mr. and Mrs. Gaskin are very happy, as some of these illustrations will show. Their designs are almost entirely floral, but some are more elaborated and ornate than others, and enamel is often used to supplement the colour of the gems or paste. The pendant in the centre of the page of colour reproductions is a very happy illustration of this, the quality of the blue enamel bringing the harder tones of the stones together into one soft harmony.

Most of the gems used by Mr. and Mrs. Gaskin are still simple ones, and are chosen primarily for their colour and surface value, but if a choice gem is used, it forms the dominating note of the design and all the other stones are made subservient to it.

One could say much about these jewelled necklaces and pendants, and the various other ornaments here illustrated, but space is limited. I



PENDANT: SILVER,
PEARLS, CRYSTALS,
AND FINE GREEN
PASTE

PENDANT: SILVER,
OPALS, AND FINE
GREEN PASTE

BROOCH: SILVER AND
FINE GREEN PASTE

PENDANT: SILVER,
PEARL, TOPAZ, AND
FINE GREEN PASTE

DESIGNED AND EXECUTED BY ARTHUR J. AND GEORGINA CAVE GASKIN



BROOCH: SILVER AND OPAL

PENDANT: SILVER, OPALS, TOPAZ AND FINE GREEN PASTE

BROOCH: GOLD AND SILVER-GILT, OPALS, TOPAZ, PEARLS AND FINE GREEN PASTE

PENDANT: SILVER, ENAMEL, SAPPHIRES, EMERALDS, RUBIES AND PEARLS

NECKLACE AND PENDANT: GOLD AND SILVER, OPALS AND FINE GREEN PASTE

BROOCH: SILVER, PEARLS, TOPAZ, OPAL AND FINE GREEN PASTE

PENDANT: SILVER AND GOLD, PEARLS, TOPAZ AND FINE GREEN PASTE

JEWELLERY DESIGNED AND EXECUTED
BY ARTHUR J. AND GEORGINA C. GASKIN.

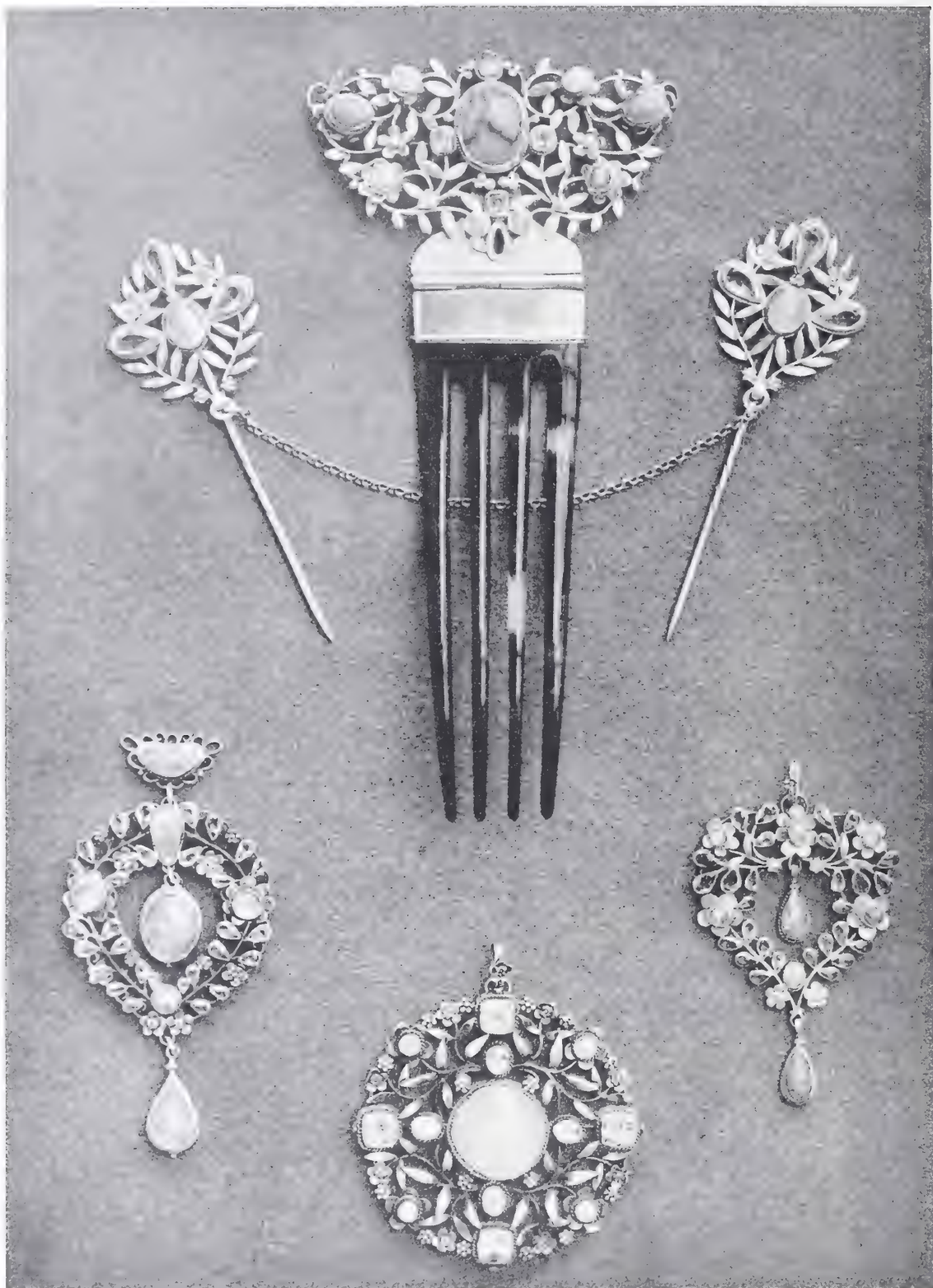


NECKLACE AND PENDANT : SILVER
AND FINE GREEN PASTE

NECKLACE AND PENDANT : SILVER,
PEARLS, CRYSTALS, MOONSTONES, AND
AQUAMARINES

NECKLACE AND PENDANT :
SILVER, CRYSTALS, TOPAZ,
PEARL, AND FINE GREEN
PASTE

JEWELLERY DESIGNED AND EXECUTED BY
ARTHUR J. AND GEORGINA CAVE GASKIN



PENDANT: SILVER, OPALS,
AND FINE GREEN PASTE

COMB: SILVER, PEARL, TURQUOISE, AND ROSE PASTE
LACE PINS: SILVER, CRYSTALS, AND PEARLS
PENDANT: SILVER, PEARLS, AND CRYSTALS

PENDANT: SILVER-GILT, OPALS,
AND FINE GREEN PASTE

JEWELLERY DESIGNED AND EXECUTED
BY ARTHUR J. AND G. C. GASKIN

Norman Wilkinson's Decoration of "A Midsummer Night's Dream"

would, however, call particular attention to the necklaces, which, specially designed for the pendants to which they are attached, are remarkable for the exquisite delicacy with which they have been fashioned. All these beautiful jewels speak for themselves and in finish and completeness need fear no comparison with any of the "trade" products. And bearing in mind the very notable advance in the taste and quality of the jewellery offered for sale in the best shops during the last few years this is no empty compliment.

NORMAN WILKINSON'S DECORATION OF "A MIDSUMMER NIGHT'S DREAM" AT THE SAVOY THEATRE.

IN these days of the triumph of mechanism an immense range of effect has been made possible on the stage. The art of the theatre has not, however, kept pace with this development; nor has it been quite decided, except by Mr. Granville Barker, what type of mind should control these resources—as in their application they pass from the sphere of

mechanics into the region of taste. It is very obvious that the final result cannot be left to the haphazard combination of the various departments of stage-craft. The unity that is required of a work of art must be imposed by one mind. Everything points to the fact that it should be the mind of an artist. What is required is a picture in which the actor is visualised as a painter visualises a figure in his composition. The old theory of this business seemed to be that the scenery could be planned without taking the actor into account until the last moment, or that the scenery, upon so-called Elizabethan principles, could be entirely suppressed in his favour. Either way, the actor seemed pleased; choosing the part of a performing animal, his pre-occupation was entirely with himself. It seems now more fully appreciated that the finer shades of the actor's art count only in a scene sensitively prepared to assist expression and impart significance to every movement. It is recognised that on the one hand scenery must not distract by its own realistic triumph, or on the other hand fail the imagination of the audience by its insufficiency. What is essential is that the mind of the audience should be

entirely released to follow the movement of the play, the acting taking place not merely over against the scenery, but within an atmosphere prepared for it as artfully as it is for the characters in a first-rate novel.

Any attempt to make the setting too natural may defeat itself in the highly artificial conditions of the stage—conditions intensified since the prevalence of lime-light. The master in this business, then, will take the first step of an artist in accepting the limitations of his medium, and from those very limitations evolve novel beauty determined by them. Everything that Mr. Norman Wilkinson has done in the Savoy productions has rested with such a frank acceptance of the artificial conditions of the stage.



PRESIDENTIAL BADGE AND CHAIN FOR THE BIRMINGHAM LAW SOCIETY. DESIGNED AND EXECUTED BY ARTHUR J. AND G. C. GASKIN, ASSISTED BY W. BLACKBAND

Norman Wilkinson's Decoration of "A Midsummer Night's Dream"

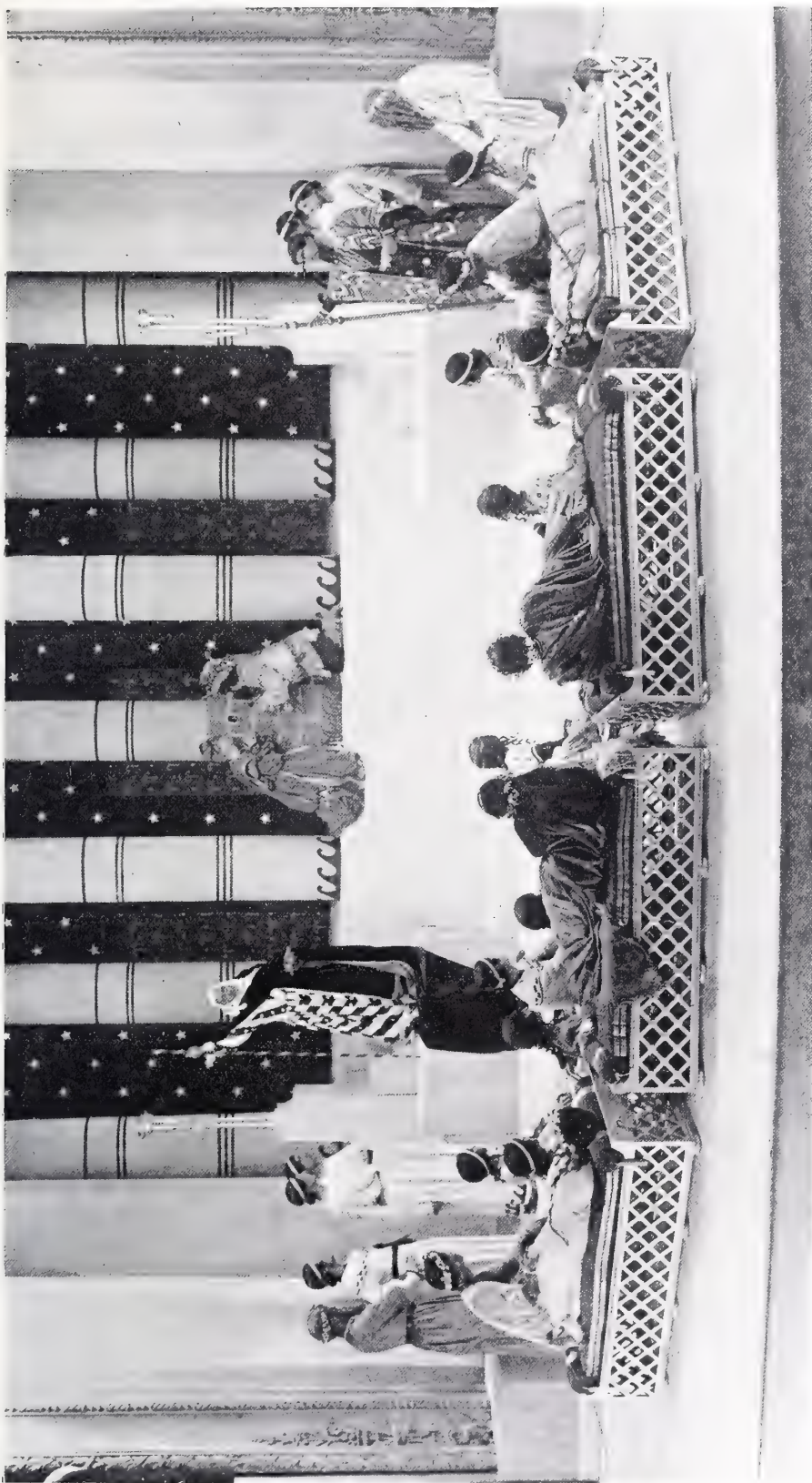
In the ideal a play by Shakespeare should be mounted by an artist of equal genius with his own. Presuming this not to be possible, the fact remains that for presenting a work of genius, genius of some kind is required. The art of painting at this moment witnesses to the presence of this quality in modern art, but of course a vast knowledge of stage technique is necessary to the artist of the theatre, and it may be asked what is the special qualification of a painter for the post. It is this, that whilst other workers connected with stage-craft are by the nature of their employment involved in the inside view of it—the engine's view of its own works—the painter (as here distinct from scene-painter) shares the audience's point of view, and has the faculty of conceiving the scene presented to them as a single composition. It is for his genius for apprehending this point of view, increased by peculiar knowledge of the laws controlling a pictorial success, that the artist is more than any one else fitted to command the final result. And this it is which Mr. Granville Barker has appreciated in

inviting the artist into the theatre, not as a subordinate, but, theoretically, upon equal terms with the playwright and the actor. Other managers have gone part of the way, but there has been failure of money or courage, or the experiment has been foredoomed to failure by being coupled with an attempt to force an unpopular play upon the public. If this movement is to gather force it must show the possibility of mounting trifles exquisitely. Indeed this is a very good test; if a play cannot stand beautiful interpretation, or is not worth it, it were better not to put it on at all.

Mr. Granville Barker's revolution has succeeded through the ability of his lieutenant, Mr. Norman Wilkinson. First of all a painter, his qualifications do not end there. He is able to take upon his own shoulders a kind of responsibility which many painters whose talent otherwise suited them for the theatre could not embrace. And this has made it possible for the Savoy Theatre to enlist designs from other distinguished artists with the certainty that in any collaboration with Mr. Wilkinson the



OBERON CHARMS DEMETRIUS ("MIDSUMMER NIGHT'S DREAM," ACT III, SCENE II). ARRANGED BY NORMAN WILKINSON



THE INTERLUDE OF PYRAMUS AND THISBE
("A MIDSUMMER NIGHT'S DREAM," ACT V.)
ARRANGED BY NORMAN WILKINSON

Norman Wilkinson's Decoration of "A Midsummer Night's Dream"



QUINCE AS "PROLOGUE"



BOTTOM AS "PYRAMUS"



SNOUT AS "WALL"



STARVELING AS "MOONSHINE"

COSTUME DESIGNS BY NORMAN WILKINSON FOR "A MIDSUMMER NIGHT'S DREAM" AT THE SAVOY THEATRE, LONDON

Norman Wilkinson's Decoration of "A Midsummer Night's Dream"



"PUCK"



AN ATTENDANT IN HUNTING DRESS



AN ATTENDANT



EGEUS IN HUNTING DRESS

COSTUME DESIGNS BY NORMAN WILKINSON FOR "A MIDSUMMER NIGHT'S DREAM" AT THE SAVOY THEATRE, LONDON

Norman Wilkinson's Decoration of "A Midsummer Night's Dream"



TITANIA'S BOWER (ACT II, SCENE II)

ARRANGED BY NORMAN WILKINSON

peculiar limitations of the conditions of the theatre will be kept in view. The Savoy is now indeed a school from which a great modern art may arise, where experiments are made of immense significance. The gold fairy-scene in "A Midsummer Night's Dream"—which play is Mr. Norman Wilkinson's work throughout—marks the passing of an epoch, the beginning of another. Its incidental collisions with Shakespearean sentiment is a trifle compared with its bold conception of a kind of beauty peculiar to the theatre. The same may be said in a less degree of the other settings, in the same play, especially that of the last act. There are two or three isolated aristocrats in the art world who have no use for beauty since they have found out that it can make a general appeal. But the significance of great things comes down to the level of the emotion of ordinary people in the vestment of beauty or not at all.

It has only been possible to focus Mr. Norman Wilkinson's achievement as an artist of the theatre by viewing it in relation to the whole problem upon which so much thought to-day is employed. With more space at disposal it would have been interesting to take the mounting of each scene in detail. But in any case it is of importance to art that there should be recorded in its journals the initial step taken at the Savoy Theatre in the artistic reformation of the stage. Already we have seen three or four important productions and revivals under the influence either of Mr. Norman Wilkinson or Mr. Albert Rothenstein as designers. Technically "A Midsummer's Night's Dream" seems to us the high water-mark of what has been achieved. Its gold fairy-scene in a few weeks will only be a memory, but one that has immensely quickened imagination. The quality of the impression that a

"Ishizuri"

scene makes is of incalculable importance seeing with what difficulty it is effaced from the mind. The impressionable are the living. They respond to art as an experience adding to life, not as a mere reflection of happenings in which they have no part. It is the respect for the audience which is so flattering at the Savoy, the feeling that the manager believes no art is too good for the mind of his audience, and that a man of Mr. Norman Wilkinson's originality is not too august to be employed.

T. MARTIN WOOD

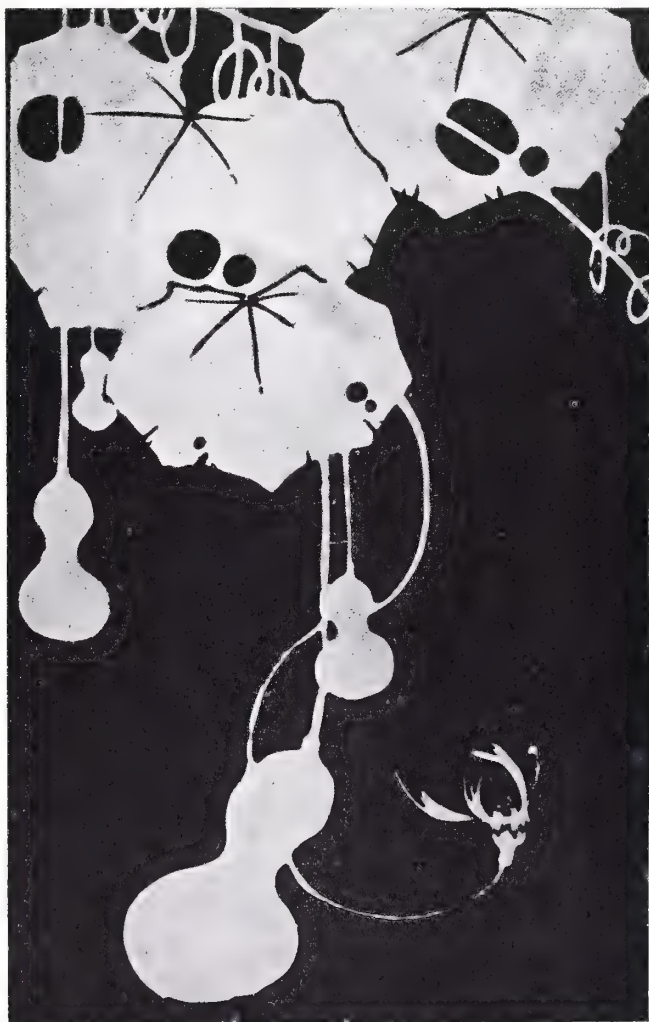
A NOTE ON THE JAPANESE PROCESS OF PRINTING CALLED "ISHIZURI."

THE Japanese Ishizuri, which means literally "Stone Print," had as its origin the process employed by Chinese antiquarians in order to obtain a rubbing of a picture or writing engraved on a stone monument. Both in China and Japan this method was used for prints in black and white of flowers and landscapes, and particularly for the production of the large prints depicting Kwannon and other deities, which were sold to travellers as souvenirs of their visits to the various temples. In China, especially during the Kang-Hsi and early Keen-Lung Dynasties, the reproduction of the works of Sung artists was frequently accomplished by this method. An illustration is here given of one of such reproductions. This same method was afterwards applied by artists in Japan to wood-blocks, which were used by them in place of stone. The title of "Stone Print" was, however, retained in order to differentiate the work from the ordinary method of printing from wood-blocks. The procedure is apparently as follows. Very thin paper is first sprayed with water, then placed upon the engraved wood-block and pressed well into the sunken portions of the engraving. A printer's pad charged with suitable ink is then carefully applied so that the raised portions of the paper alone receive the colour. The print is then "laid down" on a thicker paper, and in pressing it flat the imprinted portions of the paper, having been

somewhat stretched when pressed into the block, assume a curious crinkled surface which it is, unfortunately, impossible to show adequately in the accompanying reproductions of prints produced by the process.

The four studies of plant and insect life are from a late edition of a work in two volumes by Jakuchiu (1716-1800) entitled "Jakuchiu Gwajō." The two river scenes are from a *makimono* which depicts a boat excursion on the river Yodo, between Kyoto and Osaka, in the year 1767 by Taishin, the poet, and his friend Jakuchiu, the artist. The roll, which is many yards in length, is called "The Pleasures of Boating." In this case the ink in the grey portions was possibly applied by stencil brushes instead of the pad. Examples of the work of Koriusai and other artists have also been reproduced by this method.

WILSON CREWDSON.



FROM "JAKUCHIU GWAJŌ," PRINTED BY THE "ISHIZURI" PROCESS



FROM "JAKUCHIU GWAJO" PRINTED
BY THE "ISHIZURI" PROCESS



CHINESE STONE-PRINT (KEEN-LUNG
DYNASTY) AFTER A DRAWING BY
SHIU-SHI-HAKU (SUNG DYNASTY)



Translation of the inscription: "There are many dwellings on the banks of the Yodo River, and there is much traffic across the Bridge"

PORION OF A MAKIMONO ENTITLED
 "THE PLEASURES OF BOATING"
 PRINTED BY THE "ISHIZURI" PROCESS



Translation of the inscription : " We are still far from the end of our journey. The clouds and mountains seem very distant "

"THE VILLAGE OF MAYESHIMA." FROM
"THE PLEASURES OF BOATING"

Studio-Talk

STUDIO-TALK.

From Our Own Correspondents.

LONDON.—By the death of Sir Hubert von Herkomer the modern art world loses one of its most striking and prominent figures. He was not only an artist of high distinction who excelled in almost all forms of practice—a painter, an etcher, a sculptor, a lithographer, a worker in metals, and an inventive genius who developed and perfected the most diverse technical processes—but he was, as well, a really great educator, and he exercised on the art of our times an influence the value of which could scarcely be over-estimated. By his example and precept many artists who are prominent to-day were inspired to take the path which has led them to notable achievement; by his strenuous advocacy of great æsthetic principles many art lovers have been brought to a better understanding of artistic truths, and to a fuller appreciation of the position that art occupies in the life of to-day. He was, indeed, an astonishing personality, a man who with no early advantages of wealth or education rose by sheer strength of character and by indomitable energy to a place in the front rank. Despite persistent ill-health he was an amazing worker and an extraordinarily prolific producer; despite the quantity and variety of his productions he kept the quality of his work consistently at a

high standard and gave to it always something essentially personal and characteristic. His death is the more to be deplored because his powers showed no signs of waning and, at the age of sixty-five, he had relaxed no measure of his activities.

Three new Associates were elected at a general assembly of the Royal Academy on March 20—Mr. Julius Olsson, Mr. R. Anning Bell, and Mr. Edward S. Prior. Mr. Olsson is well known as a marine painter, and is one of the leading representatives of the Newlyn School; Mr. Anning Bell, whose work is familiar to our readers, besides being a delightful painter in oil and water-colour, has earned a reputation as a designer of stained glass, and has long been a prominent supporter of the Arts and Crafts Society. He is now Director of Design at the Glasgow School of Art. Mr. Prior is Slade Professor of Fine Art at Cambridge and honorary secretary of the Arts and Crafts Society; by profession he is an architect.

At the Leicester Galleries last month Miss Winifred Austen showed a series of upwards of fifty water-colour drawings of birds and beasts, about half of which were executed upon silk. By courtesy of Messrs. Brown and Phillips we are able to illustrate four examples of this artist's able work, which is remarkable for the cleverness of the draw-



"GUINEA-PIGS" (WATER-COLOUR)

BY WINIFRED AUSTEN

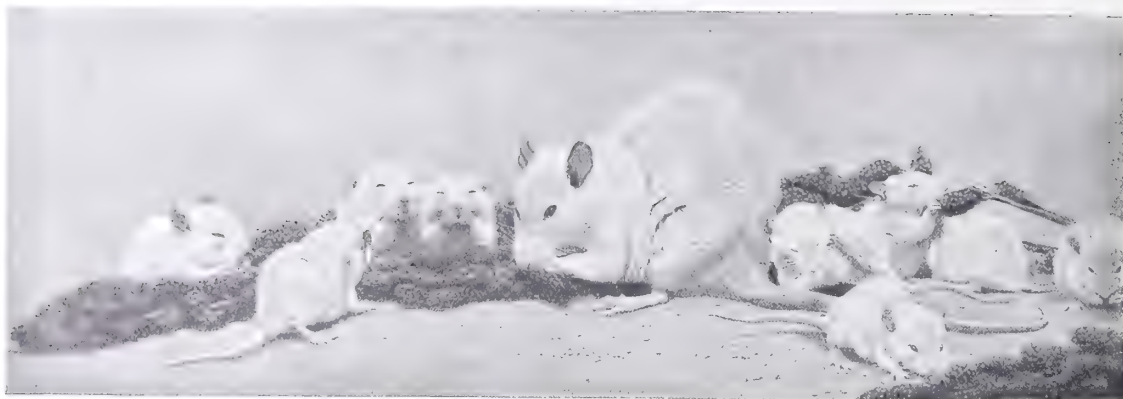
(By courtesy of Messrs. Ernest Brown and Phillips, Leicester Galleries)



"RED SQUIRREL" (WATER-COLOUR) BY WINIFRED AUSTEN
(By courtesy of Messrs. Ernest Brown and Phillips, Leicester Galleries)



"NIGHT HERONS" (WATER-COLOUR) BY WINIFRED AUSTEN
(By courtesy of Messrs. Ernest Brown and Phillips, Leicester Galleries)



"WHITE RATS" (WATER-COLOUR)

BY WINIFRED AUSTEN

(By courtesy of Messrs. Ernest Brown and Phillips, Leicester Galleries)

ing, the subtle modelling and the perfect command and simple handling of the medium. Miss Austen works in a manner familiar to us in the productions of Mr. Edwin Alexander and Mr. E. J. Detmold, but they are all alike in evincing a suggestion of a common source of inspiration—the Japanese.

Those who are familiar with the talented work of Mr. G. W. Lambert are well acquainted with the fact that besides his paintings in oil, a very attractive side of his art is seen in his admirable portrait drawings and studies in lead pencil. We are glad to be able to reproduce four of these drawings from among the series which formed such an interesting feature of the recent exhibition of the Modern Society of Portrait Painters.

The Summer Exhibition of the Royal Society of Painters in Water Colours maintains the high level which is always looked for at the Pall Mall Galleries. Mr. Sargent makes that periodical contribution to the contents of the galleries which visitors to the summer exhibitions ardently look forward to, and on this occasion he is supported by Mr. Charles Sims's *Spring*, a decorative panel of the utmost spontaneity and charm; the *Old Flour Mill* and *The Croft* by Mr. A. S. Hartrick; and such a perfect specimen of economy and taste in execution as Mr. Arthur Rackham's little drawing *A Nymph of the Hills. On the Dogger Bank* by Mr. F. Cayley Robinson; *Seedling Delphiniums* by Mr. Alfred Parsons, R.A., the new President; *Primula* and other flower-pieces by Mr. Francis E. James; *The Bay of Ipsos, Corfu, Greece*, by Mr. H. Hughes-Stanton; and *The Return* by Mr. W. Russell Flint are notable items of the exhibition.

The first exhibition of the Royal Society of British

Artists under its new President did not disclose any marked change. Mr. Brangwyn himself was represented by an impressive centre-piece—and bugle-call to fellow members—*The Bridge, Avignon*, but it is impossible to escape the fact that the prevailing impression of "colour" created by the works on exhibition was uninspiring, though upon examination individual works showed resource in composition and a fairly high standard of finished drawing. Among works to be remembered as giving importance to the exhibition were Mr. D. Murray Smith's *Penarth Head, Cardiff* and *Piazzale Michelangelo, Florence*; *A Golden Day*, by Miss Dorothea Sharp; *Sunny September*, by Miss Helen McNicoll; *Arab Café*, by Mr. Alfred Palmer; *Morning Light, Picardy*, by Mr. Claude F. Barry; *The Sky over the Deben*, by Mr. Emile A. Verpilleux; *The Great Elms*, by Mr. W. Graham Robertson; *Above the Harbour*, by Mr. Christopher Williams; and a triptych *Workless—The Awakening—Homeless*, by Mr. Spencer Pryse.

The Royal Institute of Painters in Water Colours is perhaps this season more academic in character than usual. And the tendency which was recently shown to encourage other things than sentimental subject-pictures is less in evidence on this occasion. The hunting pieces of Mr. A. J. Munnings in conforming least to the characteristics of the Institute are the most stimulating exhibits, though other works deserving mention are Mr. Norman Wilkinson's *A Good Breeze*, Mr. Chas. W. Simpson's *The White Duck*, the late Prof. Hans von Bartel's *Dutch Fisherwoman at the Fireside* and *The Shellfisher's Cart*, Miss D. W. Hawksley's *The Voluntary Choir*, Mr. John Terris's *Across the Sands, on the South Coast*, Mrs. Julia Matthew's *Minnehaha*, Mr. Hugh Williams's *Moelwyn*, Mr. Frank Reynolds's



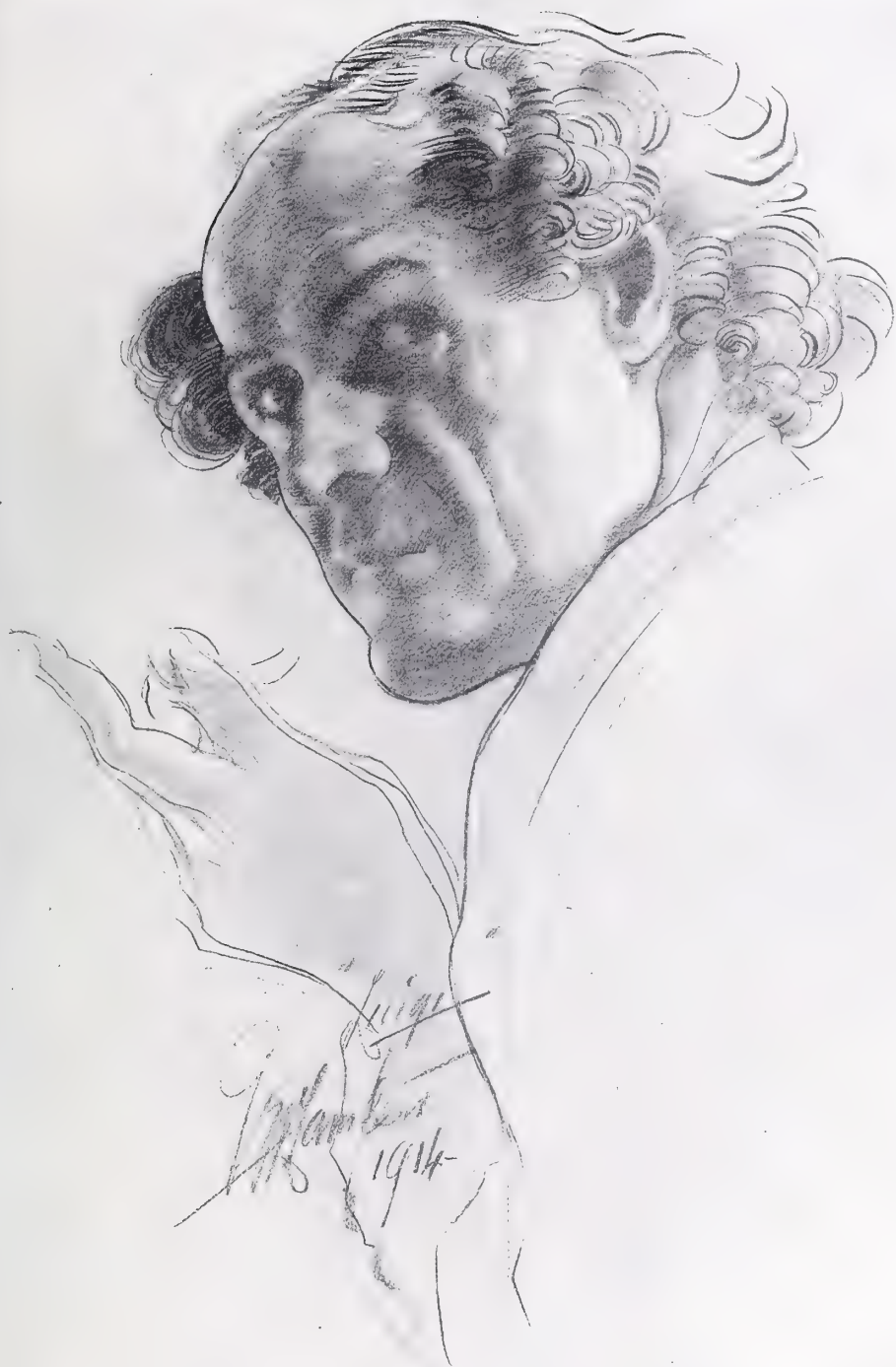
(*Modern Society of Portrait
Painters*)

"LEONARD CONSTANT LAMBERT." LEAD-
PENCIL DRAWING BY G. W. LAMBERT



"THE FAIR GIRL." LEAD-PENCIL
DRAWING BY G. W. LAMBERT

*(Modern Society of Portrait
Painters)*



(Modern Society of Portrait
Painters)

"LUIGI." LEAD-PENCIL DRAWING
BY G. W. LAMBERT



“IN THE MIRROR.” LEAD-PENCIL
DRAWING BY G. W. LAMBERT

*(Modern Society of Portrait
Painters)*

Studio-Talk

Sally Brass, Mr. James S. Hill's *Hope Cove, South Devon*, Mr. Hillyard Swinstead's *The White Cliff, Seaford*, Mr. Wynne Apperley's *The Arch of Titus, Rome* and Mr. Norman Hardy's *Nets and Fish*.

Sir William B. Richmond's recent exhibition in the Fine Art Society's Galleries suffered from an error in point of taste in the choice of black frames for several pictures quite unsuited to them. It was a surprise to find this particular kind of mistake made by Sir William Richmond. His paintings of Umbria and Assisi are peculiarly full of a feeling for Italy, and they all exhibit the refinement of execution which is characteristic of their author. Variety of composition and trained perception of colour prevented monotony in panels representing the same type of scenery under unchanging skies throughout the exhibition.

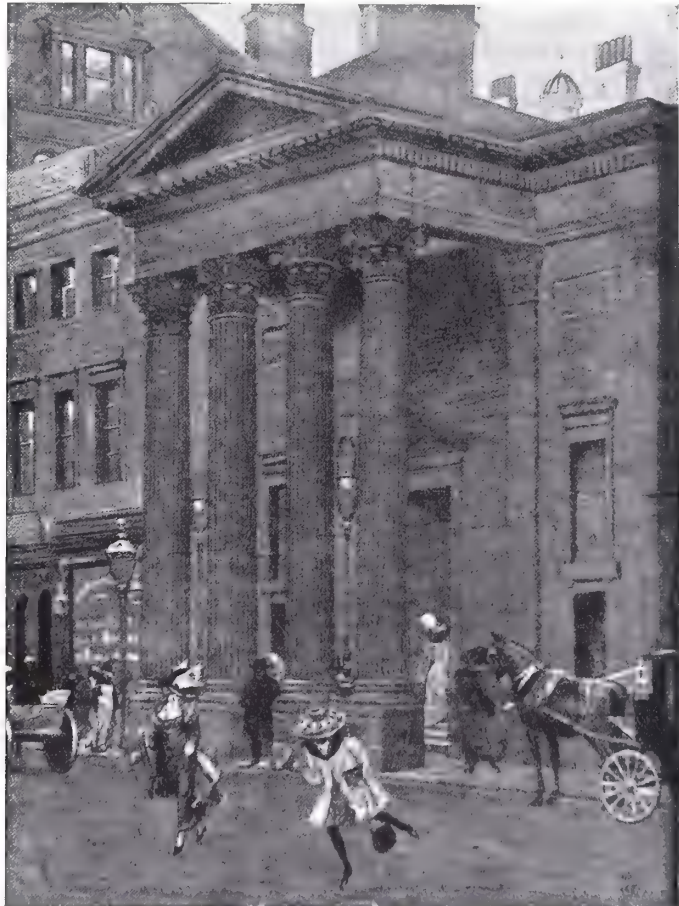
The landscapes of Mr. Alfred W. Rich—recently exhibited at the Baillie Gallery—always lose in power from a want of austerity of colour corresponding to an impeccable draughtsmanship and a sensitive appreciation of tone. Seen by the side of the art of De Wint, which we imagine must have been an influence in the painter's life, they become almost pretty in effect. This may be the high-road to extreme popularity, but it does not necessarily lead to the artist expressing himself most fully. In the case of a painter with such an exceptional genius for water-colour as Mr. Rich possesses his admirers, first among whom we count ourselves, cannot fail to bemoan compromises made with those who do not care for the best, all the more so when in the same exhibition that painter made it quite clear that he has hardly any living rival in the economy and resource with which he handles pure water-colour.

In consequence of Mr. Spencer F. Gore's death the exhibition of his work which was to have been held this season has been postponed till the autumn. In the meantime an influential committee invites subscriptions with the object of purchasing a representative work by

Mr. Gore for a public gallery, the net proceeds to be given to Mrs. Gore. Mr. A. B. Clifton, of 24 Bury Street, St. James's, is acting as hon. treasurer. Mr. Gore died on March 27 at the age of thirty-five.

Mr. Muirhead Bone in his recent exhibition at Messrs. Colnaghi and Obach's Galleries once more proved himself a master of incomparable skill. His successes are still made where he first made them, in direct pencil drawings. The finer the point employed the more he excels. He has executed no pastel, wash, or water-colour that can be set beside the pencil drawings *Boats on the Zattere, Venice*; *The Port of Genoa*; or *The Castle of St. Angelo, Rome*.

BIRMINGHAM.—In the brief note which appeared in the last number of *THE STUDIO* in relation to the Birmingham Royal Society of Artists reference was made to the demolition of the old building in



"THE OLD PORTICO OF THE BIRMINGHAM ROYAL SOCIETY OF ARTISTS." FROM A PASTEL BY JOSEPH E. SOUTHALL



"INTERIOR, ST. REMY, DIEPPE." WATER-
COLOUR BY JAMES G. LAING, R.S.W.

Studio-Talk

which for so many years its annual exhibitions have been held, and with it the classic portico which has for so long been a prominent feature of New Street. The pastel by Mr. Joseph Southall, a member of the Society, which is reproduced on page 319, forms an interesting souvenir of this structure, now replaced by shop-fronts.

GLASGOW.—James G. Laing, R.S.W., President of the Glasgow Art Club, is exclusively a water-colourist, with all the facility that comes from constancy to a particular medium. His subjects are chiefly architectural, but he gives occasional glimpses of waterways busy with craft and public rendezvous animated with men and women. But he is best known by interiors of the great worshipping shrines: every English and Scottish cathedral, and many Continental ones, have claimed his attention. The fine examples of French Gothic Art make a strong appeal to him. By his simple medium he conveys convincingly the ecclesiastical grandeur, the architectural impressiveness, the reverent suggestiveness of church and cathedral. An excellent example of his work is reproduced opposite. J. T.

PARIS.—M. Ernest Vauthrin, who recently exhibited some of his work at the Marcel Bernheim Galleries, must be ranked as one of the ablest of the painters of seascapes among the artists of the young French school. After Cottet, Simon and Dauchez, Vauthrin has evolved a very profound style in the representation of sky and sea. In his evening effects in Breton harbours there are colouristic qualities of a very high order; the subtlest shades, the most elusive reflections are caught and rendered by this artist in a manner at once most delicate and very attractive to the beholder of his pictures. Side by side with these Breton scenes he exhibited an excellent series of pictures of Holland; and from these one saw that like the old masters Vauthrin had been inspired to some powerful and picturesque effects by the quaint forms and uncommon colour of the wind-mills. H. F.

BERLIN.—Prof. Wilhelm Wandschneider, the well-known Berlin sculptor, is one of the few German artists who have besides attaining a position of prominence at home made a name for themselves on the other



“LE VIEUX PORT”

BY ERNEST VAUTHRIN

Studio-Talk

side of the black, white and red boundary posts. In a critical age such as the present and having regard to the unfavourable conditions to which formative art and especially plastic art, is subject—this is a matter that should be specially emphasized. In many of the larger cities of Germany works by Prof. Wandschneider are to be found occupying conspicuous positions in public places. In Berlin itself his monument to Werner Siemens the distinguished inventor, stands in front of the Technical High School, and at the Tiergarten of the Imperial capital there is another fine example of his work in the shape of a life-sized nude figure of a youth holding a wreath, the symbol of victory, in his hand. This work, of which a reproduction is here given, was purchased by the Kaiser at the great Berlin Art Exhibition of 1906 and by his Majesty's command was placed in the Tiergarten. Dortmund has a monument to the Emperor Frederick designed by Prof. Wandschneider, who won the first prize in the open competition and again in the limited competition for the monument; he is worthily represented in Schwerin by a monument to the Grand Duke Frederick Francis III, and in numerous other places by kindred works.

Among works executed by Prof. Wandschneider for a foreign destination, two in particular call for mention. One is a monument to Barclay de Tolly at Riga, the Baltic seaport. It is a bronze statue nearly twenty feet high on a granite pedestal, and the general effect is very impressive. The sculptor sent in three designs for this competition and was awarded the three first prizes for them. The other of the two monuments is one which has been set up in St. Louis, the capital of the State of Missouri in America, in honour of the three celebrated German-

Americans, Karl Schurz, Emil Praetorius and Karl Daenzer. This monument, called *The Naked Truth*, was for a long time the subject of public discussion and both among artists and the general public gave rise to a heated controversy—in fact it was only through the energetic advocacy of its champions and the persistence of the committee in charge of the awards that Prof. Wandschneider's design was ultimately adopted. As an illustration of it is here given it is unnecessary to comment on it in detail. Prof. Wandschneider is by no means a stranger to the English public. Several of his works—among them the *Beatrice* here illustrated—have appeared in the exhibitions of the Royal Academy in London and attracted much attention.

Perfect freedom to express himself in his own way—this is what Prof. Wandschneider aims at above all else. He is an indefatigable worker and inexhaustible in his fund of artistic ideas. At the present moment he is busy with the carrying out of a large work, and again he is participating in a competition which calls for all the resources of a man of energy. The various works of his which are here illustrated, sufficiently demonstrate the capacity of this versatile artist both for monumental works of imposing proportions and for undertakings of a smaller kind. W. E. W.



HERMES PORTRAIT BUST. BY PROF. WILHELM WANDSCHNEIDER

At the Gurlitt Salon an interesting selection of paintings and sculpture was offered during March—mostly the work of younger artists full of ardent emotion whose strivings already appear to give evidence of style. The group of works representing the sculptor Richard Langer showed that he has been influenced by Minne and Maillol, which means that he works with Gothic veracity and sensibility. Some heads by Kuldiansky impressed one by their communicative power and by an



"THE NAKED TRUTH": MEMORIAL TO GERMAN AMERICANS AT ST. LOUIS, MISSOURI. BY PROF. WILHELM WANDSCHNEIDER

Studio-Talk



"BEATRICE" BY PROF. WILHELM WANDSCHNEIDER

Egyptian rigidity of form. Feuerbach qualities were discernible in some nudes by Hans Brühlmann, but he also showed himself strongly influenced by Picasso and Cézanne. The miniatures and drawings of Paul Cohen reminded one of old Oriental illuminators and Beardsiey.

At Schulte's the prominent feature was a comprehensive collection of Hans Thoma's works. Although one cannot accept the ideal of beauty recurring in his imaginative works, strangely akin to the types of Cranach and Altdorfer, he is delightful when he takes cognisance of his lovely Black Forest valleys and their genial atmosphere and when he depicts the sympathetic simple-minded mountaineers. Such a sound and distinguished realist as Friedrich Kallmorgen could not fail to win new friends with his glimpses of German towns and country scenes and his Dutch pictures. His technique has wisely assimilated modern modes of expression. In the Lesser Ury room one's attention was almost tyrannically arrested by strange colour-combinations and psychic emanations, but a closer study revealed a lack of executive reliability. It confirmed doubts as to the

durability of the reputation of this much-discussed artist. Some landscapes by the Swiss painter, Adol Stäbli, exercised a certain fascination by the gloomy beauty of their tempestuous communications.

The Cassirer Salon provided a rare treat in a Pissarro show which summed up the life-work of this follower of Corot and Courbet, who lived in personal communion with the silent country and the seething city. It was interesting to observe in an exhibition of works by Benno Berneis, in these galleries, how Cubism had been consulted in monumental compositions with a note of tragic imaginativeness.

At the Künstlerhaus the sculptor and painter Henryk Glicenstein gave proofs of a capacity for portraiture and imaginative work. A deep study of nature entitles this realist and philosopher to appear also as a stylist. J. J.



"THE VICTOR" (IN THE TIERGARTEN, BERLIN). BY PROF. WILHELM WANDSCHNEIDER

Studio-Talk



PORTRAIT BUST. BY PROF. WILHELM WANDSCHNEIDER

LEIPZIG.—The International Exhibition of the Book Industry and Graphic Art (*Internationale Ausstellung für Buchgewerbe und Graphik*), which during the next few months will attract hither a large concourse of visitors from all parts of the world—more especially of course those who are in any way concerned with book production—has been planned on a very comprehensive scale, and in that respect it furnishes a striking example of the organising capacity of its promoters. The majority of the exhibits, which are classified according to sixteen principal categories with a further division into classes, concern the economic and technical sides of book production and have little or no direct relation to art; but art under various aspects always has played an important part in the productions of the press, and the promoters of the exhibition have therefore made it a prominent feature in their programme. Hence the presence of the word “Graphik” in the title of the exhibition. This term is to be understood as comprehending drawings of various kinds (but not water-colours), lithographs, etchings, and engravings, whether from metal plates or from wood blocks. The assemblage of works of this nature is perhaps unique, and in itself affords abundance of interest to all who would follow the present-day development of graphic art in various parts of the world.

The numerous methods and processes of reproduction are also largely in evidence.

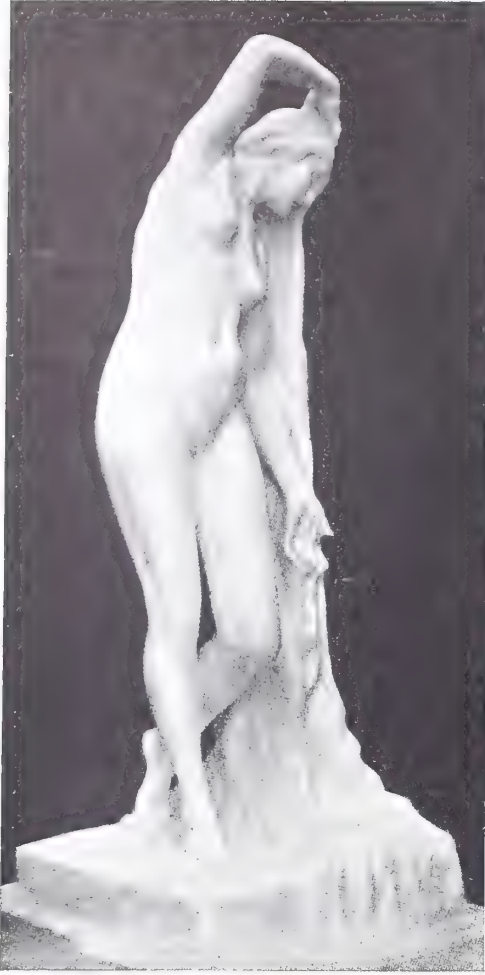
Another and to the student of the history of art equally important section is the *Kulturgeschichtliche Abteilung*, the chief function of which is to exhibit the various stages in the evolution of the book and of the graphic arts from its earliest beginnings in the remote past down to the present day as a part of the general history of civilisation. This section has a spacious building to itself—the *Halle der Kultur*—arranged in two stories, and besides the graphic arts as commonly understood it also takes cognisance of the pictorial, decorative, and plastic arts as practised among various peoples in different stages of civilisation. The manuscript literature of the Far East, Central Asia, and India, of the Near East and European countries prior to the invention of mechanical methods, forms the subject of special groups and sub-groups each under the charge of an expert of recognised authority in his special department of research.



“A GIRL OF TO-DAY”

BY PROF. WILHELM WANDSCHNEIDER

Studio-Talk



"AQUA" BY AGNES FRUMERIE
(*Swedish Women Artists' Exhibition, Vienna*)

VIENNA.—At the invitation of the Society of Austrian Women Artists (*Vereinigung bildender Künstlerinnen Oesterreichs*), an exhibition of work by Swedish women artists was recently held in the Society's galleries, where they received a cordial welcome. The works exhibited showed that the women artists of Sweden are zealously maintaining the best artistic traditions of their country, which during the past century and a half has produced not a few women who have attained to distinction in the practice of art. As long ago as 1773 Ulrica Fredrika Pasch (whose father and sister were also artists of note) was elected a member of the Swedish Royal Academy. Fredrika Bremer, the famous novelist, also showed much skill in drawing and as a miniaturist, though few think of her in this capacity; and another woman who excelled in art was Maria Röhl, who delineated all the chief

personalities of her day. And then among others who have made a name there is Amalie Lindegren, who died less than a quarter of a century ago at the age of 77, and was the first woman artist in Sweden to be rewarded with a scholarship and sent to study in Paris, she, too, being subsequently elected a member of the Royal Academy.

The recent exhibition contained some excellent examples of animal painting by Ida von Schulzenheim, who studied at Stockholm and in Paris. Her preference is for dogs and cattle, which she depicts broadly and boldly, every stroke of the brush showing her love of her subject. She is one of three women artists now living whose works are honoured with a place in the National Museum, Stockholm, the other two being Charlotte Waldstein and Hildegard Thorell. Fanny Brate is another serious artist with a fine feeling for colour, her speciality being genre paintings. Anna Boberg-Scholander has a predilection for larger canvases; her best pictures are those depicting the life and movement of the harbours. Gisela Trapp's altar



PORTRAIT BUST BY AGNES FRUMERIE
(*Swedish Women Artists' Exhibition, Vienna*)

Studio-Talk



"TIME"

ETCHING BY RAGNHILD NORDENSTERN
(*Swedish Women Artists' Exhibition, Vienna*)

miniatures were shown by Fanny Hjelm.

The graphic art displayed showed that great interest is being shown in this branch of pictorial art: among those whose names should be noted are Eva Béve, whose wood-cuts are remarkably bold and energetic, Elsa Björkman and Ragnhild Nordenstern, both clever and capable etchers, and Thyra Kleen, whose coloured drawings are original, imaginative, and pleasing. The sculpture included several items of excellent quality, such as Ida Thoresen's *Over the Depths*, executed in bronze; *The Sun-Worshipper*, by the same artist, a monumental figure in marble remarkable for spiritual expression and nobility of conception; Agnes Frumerie's *Aqua*, a work of monumental size, graceful, well-conceived, and excellently modelled, and a portrait bust

pieces are treated in an original manner, yet show a leaning to the Venetian School. Hildegard Thorell exhibited some fine portraits, thoughtfully and artistically executed; Stina Beck-Friis, a clever portrait; and Mina Carlson a well-studied self-portrait. Lilly Segerdahl's studies of peasants were both interesting and finely rendered. Elizabeth Barnekow exhibited a portrait of the Swedish sculptor Boberg, remarkable for the characteristic manner in which she has revealed the energetic and sympathetic qualities of the artist. Charlotte Wahlström's Swedish landscapes are treated with skill and felicity. Other painters whose names should at least be noted down are Signe Grönberger, Gerda Tiren, Ida Törnström, Emma Toll, a flower-painter of great merit, Eva Edling, Edith von Knaffl-Granström, whose fishing villages are remarkable for the freshness of colouring and vigour of treatment, and Elsa Hammer-Moeschlin, a painter in water-colours of a fine tone and quality. Some interesting



PORTRAIT OF THE SWEDISH SCULPTOR, BOBERG
BY ELIZABETH BARNEKOW
(*Swedish Women Artists' Exhibition, Vienna*)

Studio-Talk



"THE LATE KING OSCAR II. OF SWEDEN."
MINIATURE PAINTING BY FANNY HJELM
(*Swedish Women Artists' Exhibition,
Vienna*)

in which she showed dexterity in the handling of the material and distinct ability as a portraitist; and finally some small bronzes by Alice Nordin and Ruth Milles, both of whom possess a cultured artistic sense and well-disciplined technical skill.

A. S. L.

MOSCOW. — This year's exhibition of the two rival societies of Russian artists — the "Soyouz" or Union, and the "Mir Isskusstva" (World of Art)—which took place simultaneously, both suffered from the absence of anything in the nature of "clous;" and they were both, moreover, altogether poor in really important works of art which might have served to focus the attention and interest of visitors. The general level of the "Soyouz" exhibition was higher from a technical standpoint than that of the "Mir Isskusstva," and a calmer tone pervaded it, but on the other hand the display of the latter group, which on this occasion opened

its doors to representatives of the so-called "left wing" of the modern school, presented a much greater diversity and consequently was more interesting.

To begin with the ladies, there were at the exhibition of the "Mir Isskusstva" two women artists whose work calls for mention—the talented wood-engraver Mme. A. Ostroumova-Lebedeff, who contributed a series of Dutch scenes, many of them of quite large size, admirably executed in water-colour and full of intimate feeling, and secondly Mme. Serebriakova, who was represented by a large painting of women bathing. In this work the artist has attempted what is a rare achievement among modern Russian painters—a composition with numerous figures, in which a feeling for form is the dominating characteristic, though the effect of the whole is considerably marred by the monotony of the colour scheme. Very delightful, on the other hand, were the two



PORTRAIT OF EMILE VERHAEREN
(*"Soyouz," Moscow*)

BY L. PASTERNAK



"THE NEW PROPRIETORS." BY
N. BOGDANOFF-BIELSKI



(*"Soyuz," Moscow*)

"SWANS." BY A. RYLOFF



"THE GATE OF KROUTITZY AT MOSCOW"

(*"Mir Isskusstva," Moscow*)

BY D. STELLETSKY

Russian Orientalists, M. Saryan and P. Kusnetsoff, with their admirable rendering of light effects and harmonious juxtaposition of rich colours and their shrewd characterisation of Persian life and landscape and the Steppes of Central Asia. An original and expressive portrait of a lady was exhibited by N. Ulianoff, but the numerous portraits and other works of B. Kustodieff left a rather cold impression. Among this group of realistic painters mention should be made of V. Schitikoff with his poetic landscapes.

The art of the theatre, comprising designs and drawings for theatre decorations, costumes, and scene arrangements, was as usual very amply represented. Among the numerous works of Alexander Benois one that proved especially attractive was a beautiful composition for a stage setting of Debussy's "Fêtes," but in the case of S. Sudeikin, a very prolific worker in this field, one regrets to observe that his colour is becoming disagreeably crude. The most interesting things in this department, in my opinion, were the costume-drawings of a young artist, V. Tatlin: not only has he therein shown himself the possessor of a style of his own, but he has also displayed no small degree of humour as well as a close study of Russian types. D. Stelletsky proves himself an out-and-out stylist in his paintings, of which the one here reproduced, with a motive drawn from mediæval Moscow, gives a good idea, though one cannot help wishing that in his historical reconstructions of old Russian frescoes the artist would display a little more individuality. K. Petroff-

Vodkin's work savours more of the decorative style of western Europe, but so far he has not yet reached any favourable result in this direction, and R. Bogaievsky has done nothing of late beyond monotonously varying his earlier motives. A newcomer so far as Moscow is concerned was a Polish painter Eugène Zak, who lives in Paris; his beautiful decorative compositions, with their harmonious concord of line and colour, presented a somewhat alien appearance amidst such an utterly different type of work as the Russian paintings. As on former occasions the "Mir Isskusstva" exhibition contained an excellent collection of black-and-white work, but in this section I have no new arrival of note to record.

In noticing previous exhibitions of the "Soyouz" I have remarked on the predominance of realistic painting; this, too, was characteristic of the display this year, in which landscape again occupied a large place. There is, however, little that is fresh to be said about the older group of landscape and genre painters, including even the better known of them, such as K. Korovin, Yuon, Petrovitcheff, and that painter who is such a favourite with the public at large, St. Shukovsky. An exception must be made in the case of A. Ryloff, who is steadily coming to the front with his fine and powerful pictures of Northern Russia; N. Krymoff, whose big summer landscape painted wholly in tones of green counted among the best things in the exhibition, and lastly A. Arkhipoff, whose studies of two peasant girls in a sunlit interior excel anything he has done for a long time past. As a portraitist S. Maliutin



MONUMENT TO SHEVCHENKO, THE
POET OF THE UKRAINE. DESIGNED
BY ANTONIO SCIORTINO

Studio-Talk

attracted a large share of attention, and in fact his portrait of the painter Nesteroff revealed shrewd psychological insight besides being admirably effective from a technical point of view. And the sculptor S. Konenkoff also excelled as a portraitist in a series of busts, though his chief triumph was a masterly female torso in wood which witnessed to the continuous advance of this talented artist. L. Pasternak's gifts as a draughtsman were well displayed in numerous portraits, of which the most successful were a life-size group of two Moscow merchants and a sketch portrait of the Belgian poet Verhaeren. Mention should also be made of the original studies of M. Pyrin, the tenderly handled interiors of A. Sredin and some interesting etchings by V. Masiutin.

The painting by N. Bogdanoff-Bielsky, reproduced on p. 329, figured in this year's exhibition of the Socièty known as the Itinerants (*Peredvizhniki*), of which there is not much to report, although Repin was among the exhibitors. In some respects this canvas failed to give satisfaction, but for its able characterisation of the types depicted and for the earnestness which pervades the composition it is undoubtedly worthy of attention. P. E.

ST. PETERSBURG.—The International Competition for designs for a monument to Shevchenko, the celebrated poet of the Ukraine, has been won by Prof. Antonio Sciortino, whose model for the monument is here reproduced. The monument is to be executed in bronze and granite at a cost of about twenty thousand pounds, and is to be set up in Kieff, the most ancient city of Russia and the chief centre of the social life,

literature, and art of the region known as the Ukraine. It is a great triumph for a young sculptor like Sciortino, who is only a little over thirty, to come out victorious in such an important contest, but it is not the first success he has won in open competition. In 1911 he competed for the Alexander II monument of St. Petersburg, also the subject of an international competition, and his model was accepted; but unfortunately he was disqualified subsequently on the ground that he had neglected to send the necessary perspective drawing.

Prof. Sciortino was born in Malta in 1881, and on the score of nationality, therefore, may be con-



"THE LITTLE MERMAID"

(See next page)

BY EDVARD ERIKSEN

Studio-Talk



"WINTER" BY YAMAMOTO SHUNKYO
(*Seventh Mombusho Art Exhibition*)

sidered a British sculptor. He received his early training in Malta, and having won a scholarship went to complete his studies in Rome, where he has recently been appointed Director of the British Academy of Fine Arts. S. B.

COPENHAGEN.—There is little history attached to the work by the Danish sculptor, Edvard Eriksen, shown on the preceding page. The late M. Carl Jacobsen, an eminent brewer and most munificent of art patrons, who presented to his native city countless art treasures and a magnificent museum, took an artistic interest in the ballet of the Danish State Theatre, and he commissioned several sculptors to perpetuate some of these graceful dancers, amongst them the *prima ballerina* in a ballet to which Andersen's famous fairy tale

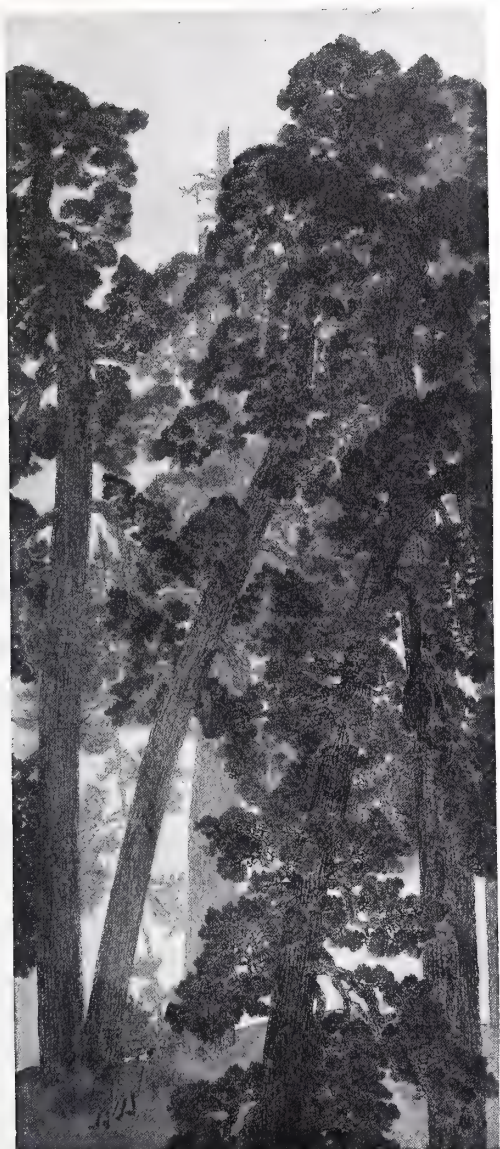
supplied the motive. The artist has acquitted himself exceedingly well of his task; the little maiden sits on the big stone as if she had just emerged from the sea, and there is over her that pathetic wistful look which answers so well to one's conception of Hans Christian Andersen's mermaid. G. B.

TOKYO.—The Seventh Mombusho (Department of Education) Art Exhibition was recently held in Uyeno Park, and later the works were taken to Kyoto and shown in Okazaki Park. Daily thousands of people



"TRANQUILITY IN THE WINTER FOREST" BY KOMURO SUIUN
(*Seventh Mombusho Art Exhibition*)

Studio-Talk



"VISTA THROUGH THE PINE TREES"
BY YOKOYAMA TAIKWAN
(Seventh Mombusho Art Exhibition)

European style, and sculpture, the first being divided into two groups representing what are commonly known as the old and new styles of Japanese painting.

The first division of Japanese paintings was composed mainly of works after the style of Tani Buncho, showing a mixture of the Northern and Southern schools. There were surprisingly few in pure *Nanga* (Southern school) style. Among these few *A Tower in Thick Greenery* by Yamada Kaido had appealing qualities; it showed excellent *bokushoku*, or the colour of the black ink, suggesting the verdant vesture of the hills. There was a certain charm in its impressionistic treatment. *Sudden Rain and Sudden Clearing* by Tajika Chikuson, also of Kyoto, showed some good qualities in the *Nanga* style; but the most popular painting in this division was the painting called *Tranquillity in the Winter Forest* by Komuro Suion, whose wonderful facility with the brush was revealed in it. It is a moonlight effect, and the tranquillity of the forest, emphasised by the gentle murmur of the brook, accords well with the mood of the man reading at his desk. This painting and Koshiba Shiden's *Sylvan Solitude* on a ten-panelled screen received the highest prizes awarded in this division. There were also historical subjects invariably treated after the manner of the Tosa school. Among them *Prince Nakano-oye and his Friend Kamatari* by Takatori Chisei, though not without some of the shortcomings commonly encountered in similar paintings, seemed to be filled with a proper atmosphere for the subject. As had been the case with previous exhibitions, there were very few Buddhistic paintings. Tsubata Michihiko's *Shinnyo* (Truth), though marked by conventionality, showed some good qualities. Among other works worthy of mention were: *Remaining Snow in Kiso* by Tanaka Raisho, *Monkeys* by Mochizuki Seiho, and *Sound*

visited it. Whilst it was open in Tokyo the Emperor too paid a visit and purchased, for the encouragement of art, six paintings in the Japanese style, two in oil and two pieces of sculpture. The exhibition, as was the case with the preceding one, was arranged in three sections, viz., one for paintings in the Japanese style, another for those in the



"A YOUNG MOTHER" (WOOD SCULPTURE) BY YAMAZAKI CHOUN
(Seventh Mombusho Art Exhibition)

Studio-Talk



"LOST IN REVERIE" (MARBLE). BY KITAMURA SHIKAI
(Seventh Mombusho Art Exhibition)

of a *Hammer in the Mountain* by Tamura Goko, and *House in a Pine Forest* by Matsubayashi Keigetsu.

The paintings in the second division (European style) were characterised by new and daring attempts, though there were some more or less conservative in treatment as well as in execution. There were several in this division which received wide and favourable comments. Among the paintings by members of the Art Committee, the following deserve special mention: *Posing for the First Time* by Takenouchi Seiho of Kyoto; *A Riot of Colours* by Terazaki Kogyo of Tokyo; *Spring Journey: at a Post-house* by Konoshima Okoku of Kyoto, a newly appointed member of the Mombusho Art Committee; *The Evening Moon* by Kawai Gyokudo of Tokyo; *Four Seasons* by Yamamoto Shunkyo of Kyoto; *Vista through the Pine Trees* by Yokoyama Taikwan of Tokyo.

Marvellous dexterity in the use of the brush was shown in Takenouchi Seiho's picture of a girl

posing for the first time, reluctant to cast off her *kimono*. Here the artist has endeavoured to express the girl's feeling of timidity on her first venture in the new profession; her body shrinks behind the *kimono* which she holds in front of her. Equally attractive was the series of four paintings by Terazaki Kogyo called *A Riot of Colours* and representing Chinese women playing on different musical instruments. The pictures were painted on sheets of Chinese paper, while nearly all the other paintings in this exhibition were on silk. In his easy and unpretentious lines, and in the application of colours, this artist seems to have indicated a new possibility in our methods of painting. The *Spring Journey: at a Post-house*, demonstrated Konoshima Okoku's hitherto unrecognised ability to deal with the human figure; as a landscape painter he had won recognition in previous Mombusho exhibitions. The present painting, which forms a pair of six-panelled screens, though full of



"GOLD DUST" (WOOD SCULPTURE)
BY YONEHARA UNKAI
(Seventh Mombusho Art Exhibition)

Studio-Talk



"TIMIDITY"

(Seventh Mombusho Art Exhibition)

BY ASAKURA FUMIO

details, with noble ladies and their attendants just preparing to continue their journey after resting at a post-house, is harmonious in effect and is an excellent rendering of a pleasant day in spring. The quiet and conscientious character of Kawai Gyokudo was well revealed in *The Evening Moon* and *A Wood*.

The *Four Seasons* by Yamamoto Shunkyo showed some appealing qualities. Each season was well portrayed—each with its peculiar charm and characteristics. Take for instance *Winter* (p. 334). Old pine trees are loaded with snow. A terror-stricken crow perches on a dead branch, and a Shinto shrine yonder offers a shelter: the wheel of a mill turns in its eternal rounds, and an open-

ing in the sky reveals a snow-capped mountain peak. The lesson that Yokoyama Taikwan points out by his *Vista through the Pine Trees* is too vivid to be overlooked. There are two frail figures of travellers in the presence of gigantic pine trees soaring high into the sky—how frail and transient humanity here seems, and how formidable and permanent Nature! The contrast is intensely tragic.

Among works by artists other than members of the Art Committee, mention should be first made of those by Kikuchi Keigetsu of Kyoto, Hashimoto Kwansetsu of Hyogo, Yuki Somei of Tokyo, and

Katayama Nanpu also of Tokyo, who received the highest honours given in this division. *Day-flies*



"AT LEISURE" (WOOD SCULPTURE)

(Seventh Mombusho Art Exhibition)

BY YAMAZAKI CHOUN



"SPRING JOURNEY: AT A POST-HOUSE" (ONE OF A PAIR OF SCREENS PAINTED ON SILK). BY KONOSHIMA OKOKU
(Seventh Mombusho Art Exhibition)

by Kikuchi Keigetsu attracted the greatest attention, and captivated many an observer. The subject was a boy, who, tired of chasing day-flies and overcome by heat and fatigue, sits drowsing in a boat on the lotus pond slightly shaded by reeds. A difficult task has been accomplished by this picture. Among other works possessing excellent qualities may be mentioned: *A Firefly* by Uyemura Shoen (Kyoto), *On a Festival Day* by Shima Seiyen (Osaka), *Slight Fatigue* by Kaburaki Kiyokata (Tokyo), *A Prayer* by Nishi Oshyu (Kyoto). There were also some works which attracted considerable attention on account of their bold and daring treatment. The most striking among these was *Women-divers* by Tsuchida Bakusen of Kyoto. *Wheat Harvest* by Ono Chikkyo, and *Street Scenes* by Uchida Keisen were other works belonging to this class, and showing the results of an endeavour to find a new mode of expression.

Whatever may be said of the shortcomings of our oil painters, it must be conceded that each year shows their progress. While hardly any particular work stood out pre-eminently in the galleries, the exhibition contained some fair examples of painting in oil and water-colours. Although the influence of Post-Impressionism could be traced in numerous exhibits, the work turned out by the most radical school, represented by the now disbanded Société

du Fusain, has not yet found admittance here. The views held by the jury seem to some artists too conservative. They made a complaint about this and finally sent in a request to the Minister of Education to divide the European painting section into two divisions, each with a Committee to consider the works intended for it, as is now the case with the Japanese paintings, but nothing much has come of the matter. Among the oil paintings shown I was glad to see some, though few, which



"BEAN FIELD IN AUTUMN" BY KOSUGI MISEI
(Seventh Mombusho Art Exhibition)

Reviews and Notices



"A FIG ORCHARD" (OIL PAINTING)
(Seventh Mombusho Art Exhibition)

BY TSUJI NAGATOSHI

depicted with a fair degree of success the vital force, the dramatic power of Nature, such as Nakagawa Hachiro's *Before the Shower*, in which one could hear the gale bringing with it large drops of rain, Yamamoto Morinosuke's *Approaching Storm*, in which the immensity of Nature and the invincible force behind the clouds and beyond the sea were most vividly suggested; and Yoshida Hiroshi's *Morning in Early Autumn*. No less commendable were also such works by members of the Art Committee as *Gazing* by Okada Saburosuke; *Near the Water* by Nakazawa Hiromitsu; *Festival of Kamo Shrine* by Kanokogi Takeshiro and *A Fishing Village in the Afternoon* by Yoshida Hiroshi.

There was an admirable collection of sculpture. Among the wood sculpture excellent workmanship was shown in *Return from the Peony Garden* and *Gold Dust* by Yonehara Unkai; *Kwannon, Young Mother*, and *At Leisure* by Yamazaki Choun; *A Raised Finger* and *Fallen Leaves* by Hiragushi Denchu, *Tranquillity* by Yoshida Hakuryo. There was a certain charm of simplicity in *At the Dusk* by Ishimoto Gyokai; a strange fascination in *Butcher's Knife* and *Fruits* by Naito Shin. *Lost in Reverie* by Kitamura Shikai was the only piece in marble, and *Precious Moments* by Shinkai Takeshiro, a *Portrait Medallion* by Hata Masakichi were good examples in bronze. Among a number of plaster casts were the following: *A Woman Miner* by Fujii Hirosuke; a nude female figure, *Timidity*, by Asakura Fumio; *On the Way to Shinzan Shrine* by Ikeda Yuhachi; *Contentment* by Shinkai Taketaro, and *Azami* by Ishikawa Kakuji.

HARADA JIRO.

REVIEWS AND NOTICES.

Art. By CLIVE BELL. (London: Chatto and Windus.) 5s. net.—"Imagine," says the author, "a boat in complete isolation, detach it from man and his urgent activities and fabulous history, what is it that remains, what is that to which we still react emotionally?" We may well ask, in reply, whether there would be anything at all to which we should react emotionally were it conceivable that the human mind could perform the gymnastic feat that has

just been asked of it—and which surely means no less than the attempt to imagine something while in the very act of arresting the process by which imagination works. The author's own definition for the abstraction which was to survive this process is "significance of form." He repeats the phrase with monotony. But the "form," we take it, is to be significant of nothing but itself. Abstracting "form" from "shape"—with the associations which the latter must involve—we are still to respond to form. Mr. Bell has a seemingly logical method of applying his system. The stumbling-block is at the start. Frankly we find it impossible to fit his fantastic theory in with the most elementary laws of psychology. Criticising things in general the author is surprisingly refreshing. Isolate his aphorisms and many of them impress one as really profound. Among other passages worth quoting we have selected the following: "A form is badly drawn when it does not correspond with a part of an emotional conception." "The hand of the artist must be guided by the necessity of expressing something he has felt not only intensely but definitely." "The artist and the saint do what they have to do, not to make a living, but in obedience to some mysterious necessity." "In art any flood of spiritual exaltation finds a channel ready to nurse and lead it; and when art fails it is for lack of emotion, not for lack of formal adaptability."

Old Paste. By A. BERESFORD RYLEY. (London: Methuen and Co.) 42s. net.—We have read with great interest this scholarly account and history of Old Paste and the descriptions which the author gives of the many beautiful examples extant.

Reviews and Notices

Among the ancients, in mediæval times, and even up to the eighteenth century, coloured paste was largely used with exquisite effect by jewellers, in company with precious stones or alone, but never in competition with rare gems, and hardly at all until the eighteenth century was paste used to give an effect as of diamonds. Its quite modern use as a substitute for or in imitation of these is a debased use of a beautiful material which the author most justly deplures. Except for the admirable colour reproduction of the *Bonus Eventus* panel in lapis lazuli paste in the British Museum, which forms the frontispiece, the illustrations are somewhat disappointing, and far from being agreeably displayed upon the page, of the large size of which due advantage seems hardly to have been taken; and it is not easy therefore to fathom the reason for the adoption of such a big format for the volume and such a very large type for the text.

Murillo: L'Oeuvre du Maître. (Paris: Hachette.) 15 frs.—Few will, we imagine, be disposed to cavil with the judgment pronounced on Murillo by the anonymous author of the introduction to this album of reproductions. After briefly surveying the painter's career and achievements and noting that his fame reached its apogee at the time of Louis Philippe, while at the end of the eighteenth century he was misunderstood and disdained, even in his own country, he says that at the present day "on semble revenir de cette injustice, mais on n'ira plus jusqu'à l'idolâtrie de ce peintre inégal, plus gracieux que puissant, plus joli que beau, qui n'est assurément ni un génie créateur ni un artiste comparable à un Ribeira, à un Vélasquez, ou à un Goya, mais qui fut un charmeur à l'âme affectueuse et tendre, souriante, bienveillante, au talent facile, et à l'extraordinaire faculté d'assimilation." The reproductions, which number close on three hundred, are all in monochrome and do not therefore enable one to appreciate the quality of colour which was Murillo's strong point; but as a very considerable number of his works belong to collections in the United Kingdom—almost as many, in fact, as his own country possesses—the British student of the Spanish school has ample facilities for studying this master at first hand.

Les Images d'Epinal. By RENÉ PERROUT. Nouvelle édition. (Paris: Librairie Paul Ollendorff.) Stitched, 12 francs; cloth, 15 francs. This interesting volume contains the history, illustrated with a very large number of most excellent facsimile reproductions, of the quaint "*images*" which have been for many years produced at Epinal in Lorraine. In

mediæval times, when the devout, relying upon the intercession of the saints to guard and shield them from earthly ills and the machinations of the evil one, desired representations—*images de préservation*—of these saints, since the cost of carved figures, of paintings and ikons and the like was naturally prohibitive to the multitude, there gradually sprang up an industry—a kind of family and village craft—in the production of rudely cut and coloured xylographic prints. Though in the course of time these *images* came to comprise diverse subjects, often admirably treated, such as battle scenes, figures of wild animals, historical personages and events, caricatures and much else besides, they still retained, among children especially, their old familiar name of *feuilles de saints*. The author quotes the story of two children who, some thirty years ago, entered a bookseller's in Epinal with the request, "Nous voudrions des saints." The bookseller, well understanding their meaning, but desiring more precise information, asked "Lesquels?" to which the children drawlingly replied, "Des bêtes"! The fascinating text of the talented author René Perrou, to whom Maurice Barrès pays homage in a cordial preface, makes of this a volume of rare interest, and writer and publishers alike must be felicitated upon this new edition of a quaint and curious work.

Gardens of the Great Mughals. By C. M. Villiers Stuart. (London: A. and C. Black.) 12s. 6d. net.—In works on Indian architecture little if anything is said about the old royal gardens, of which the illuminated manuscripts of the Mughal period give some delightful glimpses, and, therefore, in pursuing her researches among the records and remains of these vanished glories—for, alas! many of the gardens described in the volume are now either extinct or if still existing retain only a trace of their former grandeur—Mrs. Villiers Stuart has broken entirely fresh ground, and the results of her explorations are of unusual interest, both historically and artistically. In one respect the planting and ordering of the Indian garden differed materially from the designing of the European garden: religious ideals played an important part in it, and as the author remarks "not only the general design, but each flower and tree had originally its symbolic meaning and method of arrangement." The "ideal pleasance," according to Turkish and Persian traditions, "was itself a symbol of life, death, and eternity, and should be divided into eight terraces, following the eight divisions of the Paradise of the Koran," while in other cases seven was the number chosen, symbolising the seven planets. Another and far simpler type, laid out in the form of the cosmic

Reviews and Notices

cross, is seen at Sikandrah, where the tomb of Akbar, the grandson of Babar, the Mughal Emperor who introduced the formal garden into India in the sixteenth century, forms the centre of the plan, while on each side of it are tanks with fountains supplying the water for the narrow canals which once ran down the centre of the raised stone pathways. Watercourses and fountains were indeed an all important feature of Indian formal gardens, the finest of which, or their ruins, are found in beautiful situations centring round a hill-side spring. And it is also clear from the author's descriptions that the Indian garden, whether in the hills or in the plains, partook to a far greater degree than the European gardens of the character of an outdoor dwelling-place, and in fact was regarded as an organic part of the house itself. The volume is abundantly illustrated by reproductions of illuminated pages from Oriental manuscripts, by plans of many of the gardens, and by drawings in colour and black-and-white made by the author herself of gardens and details as now existing.

The Gospel Story in Art. By JOHN LA FARGE. (London: Macmillan and Co.) 15s. net.—In the preface to this volume we learn that the production of such a work as this was a cherished project of La Farge's many years before the present volume was actually begun. Death, alas! intervened before the text could be subjected to the careful revision La Farge would have wished to bestow upon it. "Born and educated in the older faith of Christendom, he brought to his task not only the reverence of a believer, but also full knowledge of the widely different forms through which the life of Christ has been expressed by artists." Accompanying the text are eighty full-page reproductions in half-tone of some of the great masterpieces of religious painting.

An Illustrated Catalogue of the Second National Loan Exhibition, 1913-14: Woman and Child in Art. Compiled by FRANCIS HOWARD. (London: W. Heinemann.) £2 2s. net.—The National Loan Exhibitions of which the second, recently held at the Grosvenor Gallery, furnishes the subject-matter of this catalogue, have been organised with the praiseworthy object of creating a fund for the acquisition of contemporary British works for the National Collections, and the movement has been generously supported by owners of precious works of art, including members of the Royal family and many titled personages. The collection shown at the Grosvenor Gallery comprised one hundred and twenty-four items, and apart from the intrinsic interest of the individual works the assemblage as a

whole was of peculiar value and importance as illustrating the diversity of methods employed by artists of various nationalities and periods in the treatment of subjects having the kinship implied by the title "Woman and Child." A description of each exhibited work is given in the catalogue, and accompanying the letterpress are no fewer than sixty full-page photogravure plates, so that besides being of considerable documentary value—for as things now are it is possible that many of the paintings gathered together on this occasion may some day pass into other hands and perhaps out of the country altogether—the volume is in a high degree attractive as a picture book.

Mary Cassatt: Un peintre des Enfants et des Mères. By ACHILLE SEGARD. (Paris: Librairie Ollendorff.) 5 francs.—Mons. Achille Segard is an art critic of very fine perception, and his valued contributions to the pages of *THE STUDIO* from time to time have served, we trust, to make his always illuminating writing appreciated in this country as well as in his native France. He has given us in this volume a very able and discriminating appreciation of the work of Miss Mary Cassatt. The now well known and widely admired art of this very interesting painter—American by birth, French by adoption—finds literary interpretation in the enthusiastic and sympathetic eulogies of M. Segard, whose text is illustrated by a number of half-tone reproductions of her beautiful paintings of women and children, always so full of style and so refined in technique. As frontispiece is reproduced a photograph of Miss Cassatt taken about a year ago—the first since very early days. The portraits of her made by Degas about the year 1879 and by Pissarro a little later have, it seems, been destroyed or lost sight of.

The sixth annual volume of *Art Prices Current*, containing the records of sales during the season 1912-13 (October to July), shows an increase in bulk to the extent of forty pages over the preceding volume, owing to the large number of etchings and engravings which came into the market, the indexes of these alone filling more than one hundred and thirty pages. As before, the sales are set forth in order of date and catalogue sequence, and these are followed by separate indexes for drawings, pictures, and engravings. In addition to the sales at Christie's, those at Messrs. Sotheby's and Messrs. Puttick and Simpson's have been laid under contribution. The volume has been carefully edited by Mr. G. Ingram Smyth, and is issued in a neat cloth binding at £1 1s. net by the Fine Art Trade Journal.

The Lay Figure

THE LAY FIGURE: ON GOOD ACADEMIC ART, AND BAD.

"HAS any one ever attempted to explain what the term Academic Art actually means?" asked the Art Critic. "It is in general use among people who are in the habit of discussing art questions, but it seems to me that it is always very vaguely applied."

"Nonsense! Its meaning is perfectly clear," cried the Young Painter. "It is the recognised term for describing all art that is conventional and old-fashioned and that depends upon fixed rule rather than direct inspiration."

"Is there any kind of art that is not subject to some convention or some rule?" interposed the Man with the Red Tie. "A new fashion in art signifies merely the adoption of a new sort of convention."

"I am not prepared to admit that," replied the Young Painter; "because a new note in art is often a matter of personal expression, the inspiration of a master who refuses to be bound by ancient custom or to follow mechanically in the footsteps of his predecessors."

"But his personal expression is simply the convention that he creates or adapts for his own guidance," argued the Critic; "and when it is accepted and used by his followers, who lack the power to exercise any independent judgment, it becomes just as fixed and definite as any of the previously existing mannerisms."

"At any rate it has the merit of being a departure from what has gone before," asserted the Young Painter, "and that is something to be thankful for. It is unacademic by virtue of its personal quality."

"It seems to me that it is nothing of the sort," returned the Critic. "All art that is subject to the conventions of a school is academic and is limited in its range by a thoroughly well-defined code of rules and customs."

"And if you follow the rules of a school you must be academic," commented the Man with the Red Tie. "So the only alternatives are anarchy or academicism."

"That is about what it comes to," agreed the Critic, "if you look at academic art in a logical way."

"Then for heaven's sake let us have anarchy, if that way lies the only escape from academicism," exclaimed the Young Painter; "every one for himself!"

"That would be all right if every art worker were

a really qualified master," said the Critic, "but the difficulty is that a great many artists can never be anything but followers and cannot help being academic in one way or another. Rules are a necessity because without them the man who lacked an independent personality would drift into hopeless inefficiency."

"Therefore academic art is one of the inevitables of existence, a thing we must always have with us," laughed the man with the Red Tie. "We must make the best of it."

"Exactly; now you have hit on the right view of things," broke in the Critic. "Academic art at its best is by no means to be despised, and it has a real mission in the art world."

"I cannot see what that can be," grumbled the Young Painter. "It must always, as it seems to me, stand in the way of progress and hamper the development of art. It must inevitably exercise a deadening influence in all the more important artistic activities."

"Not necessarily," replied the Critic. "Academic art at its worst, when it has sunk into the merely mechanical repetition of a certain formula, when it has ceased to make any appeal to the intelligence and has become dull, stupid, and stereotyped, is, I grant you, a pernicious thing. But there is no necessity for it to degenerate into anything so hopeless: there is no need for it to decay and to lose its vitality."

"Then why is it so often such a dead and useless thing?" asked the Young Painter. "Why do we see so little of it that counts as in any way important?"

"Because the followers of all schools are incurably ready to take the line of least resistance," returned the Critic, "and to substitute mere adherence to rule for the intelligent application of principles. At its best academic art maintains the great traditions on which all notable achievement is based, and keeps alive the essentials without which the personal expression of the artist cannot be made convincing. The greatest and most original master is inevitably academic, but you do not call him so because he has the intelligence and the power to apply the rules of his art in a way that you, not being like him, a genius, would never have thought of. You, who sit at his feet, accept his new reading of the ancient conventions and, as you are not really able to understand it or to grasp its spirit, set to work at once to make it commonplace and unmeaning. He thinks, you do not; that is the difference between you."

THE LAY FIGURE.

Russian Art and American

RUSSIAN ART AND AMERICAN BY W. G. PECKHAM

RUSSIA has more of her children in New York City than has any other nation. No Russian artist has a picture in New York's Art Museum. This is as if New York's Library had no Tolstoi in it. It is as if an encyclopædic collection of music should leave out Tchaikowsky, Rubinstein, Glinka, Musorgsky and Rimsky-Korsakow. In Russia the climate is dramatic. The climatic and racial conditions produce tragedy. Whether or not Orestes lived and suffered, there is no doubt that the children of Russia suffer and experience realities. There is in London a street through which great Oliver's corpse was dragged by the feet at the tail of a cart. There are places in Paris that call shrilly to us with some fiendish story. Every corner in Petersburg or Moscow has some gruesome remembrance. Here wicked von Plehve was recently blown to bits. This cathedral is built where they bombed a good czar. Who did it? Here Peter the Great drove his royal sister to insanity. Nearby on the Neva, lately, the mutinous fleet was to surround the royal yacht, and sink it, with the royal babies. The dungeons under the Neva mean necessary death.

Upheavals of nature produce developments in art. Shakespeare was the product of the same climacteric as were the men who defeated the Grand Armada. Murillo, Velasquez and their train were the fruit of the glory and agony of Spain, as much as were Ferdinand and Isabella and Torquemada of the Inquisition. Out of storm and stress rose likewise Milton, Dante, Michael Angelo and Goethe. Whether the First Cause for Russia is of a celestial or infernal origin, Russia has had elemental exaltations and repres-sions in the present generation. The emancipation of the serfs, the Nihilistic agitations, the colossal developments in manufacturing, and unhappy wars—all under dark heavens—have produced the musicians, and also Tolstoi, Turgeniev and Dostoievski. What have these people of their own in art and what do we offer them in lieu of their own? I speak not of La Farge, Abbey, Sargent and their peers, but of our popular exhibitions of art. Of our recent Academy Exhibition, the art critic of the *Times* says: "It seemed that painters of landscapes and their adjuncts, vegetable and animal, could see nothing but purple. There were purple meadows, purple trees, purple atmosphere, purple clouds, purple pigs, purple



TOLSTOI

BY ELIAS REPIN

skies—even purple cows." An American painter, writing in Scribner's, speaks of an artist who said that all American colours were "impossible," and especially said of our autumn colours: "*Mon ami, je n'aime pas la nature dans ses robes de harlequin.*"

Russian Art and American



AFTER THE BATTLE

BY VASNETZOFF

Purple cows are to the manner born in popular American art. What do we offer our Russians of foreign art? We offer largely the Cubists, the



PORTRAIT OF VON PLEHVE

BY ELIAS REPIN

CXXII

Futurists, the Secessionists. The founder of these painted two nude bathers, apparently not males, with their male escorts standing by on shore, still in bohemian full dress, coats and trousers. Gallery walls may be said to crawl when covered with the works of the Cubists. Raphael and Velasquez always painted as gentlemen. So do the great Russians. Some of the above paint as cads. Passing such in review, our Russians may best say, as with Dante in hell: "*Guarda e passa.*" Again, an artisan is not an artist. An artist nobly produces noble things. A Cubist might be, at best, an artisan. Neither can a great picture be a mathematical problem. If a picture be such, take heed lest it be *pons asinorum*. Walter Pater warns of "the stupidity which is dead to the substances, and the vulgarity which is dead to form." Exchange the two attributes.

For freedom and peace with us, what have the Russians left at home? Great artists must have a great people behind them. A sage Japanese writes: "Without national fervour there is no true art." Also, Russia is the greatest, proudest and most serious of empires. Except with the moujiks, when they seek to drown care, frivolity is not known. To whistle would affront the holy images. And Russians, in their way, are patriotic, religious and highly educated—in large part.

The Tretiakoff Gallery in Moscow is for Russian art what the Prado is for Spanish art. In the Tretiakoff, the greater Vasnetzoff has noteworthy

Russian Art and American

paintings. A Czar's son of ancient times loved a humble maiden against the wishes of his parents. A good fairy changed herself into a gray wolf and carried off the little couple to eternal happiness. The Vasnetzoff picture shows them galloping over the pond lilies and under the dogwood trees on the good wolf. The picture is perfection in romance and in painting as well. In these days, when people appreciate the *Nibelungen*, Vasnetzoff's pictures of ancient knights should be placed as highly with us as with the Russians. The knights are antique, rugged and noble—more so than one would believe who has not seen them. In the

Repin's first painting was *Men Towing Barges*. His academic experience was lengthy, but casual, and it has been well said that it simply taught Repin something else than the Academy taught. For example, the men who tow have a horror in their faces such as has never been reproduced by any Academician. The men work as brutes; they are in agony from the torture of the toils. The bargees, old men, youths and boys, are grim and sweating as they all pull the ropes. They sing a melancholy song, and have the air of men without hope; some are sullen and some feeble. At the Academy in his youth, the professors, being a



A RUSSIAN WEDDING

BY MOSKOWSKI

same gallery is a battlefield—when a fight is over. There is some terror in it, and some romance. A beautiful boy lies on his back, with his face to the sky; grim warriors are stoutly clutching one another in death; birds of prey are in the air, and the pretty flowers are still in bloom in the field. Vasnetzoff lives not very far from the Kremlin, in the city which perhaps has more food within its walls for its artists than any other city.

Elias Repin is the son of a Cossack soldier and of a school teacher in a far country village. Repin showed me in his studio a duplicate of Vasnetzoff's *Czarevitch and the Gray Wolf*, which was given to him by the artist as a wedding present.

true faculty, had said: "You paint the god Odin, or paint nothing," and the students all left. Repin became the friend of Rubinstein, Tolstoi and a hundred leaders. These will be found to be the heart, head and hand of Russia in season. Rubinstein's *Tower of Babel*, with the hammers pounding stone, in a sad, barbaric rhythm, indicates the life of the people. As Homer depicted Priam and Paris, so Repin has done the great men of the greatest empire, cabinet ministers, great musicians, artists and writers. Rubinstein's portrait by Repin has thrilling effects of colour, and compelling vitality. Even those who would make the artist's path easy by excusing him from the

Russian Art and American

reproduction of thought, life or emotion can but admire Repin's work. His industry also entitles him to his rank. He made one hundred sketches for the Cossacks, and painted three duplicates of it. He tells the nature of the Cossacks as effectively as his friend Tolstoi. Remorse he paints adequately. Women have fainted at the sight of his pictures. Ganz says, in "Russia of To-day": "A youth of barely twenty-four had at one leap placed himself at the head." "Repin may be compared, as a portrait painter, with the very foremost artists of all times." Our best critic says of one of Repin's pictures: "It challenges comparison with the grim Spaniards at their best." Muther praises his work. There is little of the "purple," or the artificial, in Russian creations, and this year a spectator was so affected by Repin's painting of Ivan that he could not refrain from drawing his knife and slashing the picture. The dramatic has its value in painting, as the old ditty puts it:

Of the soul the body form doth take—
Soul is form, and doth the body make.

Repin paints processions. Five hundred churches they say there are in Moscow. Every day you see processions. Men bear sacred images. Burly priests chant deeply and sonorously, and they wear rich-coloured robes. Cripples, invalids, children, pious old women and ladies with their servants lead the way. There are office-

holders, peasants, banners—and on the edges the police knouting the pious in truly Russian fashion. The pilgrims sing hoarsely, as with dust in their throats. In *The Return from Siberia* the returned prisoner has a limp in his feet that comes from having worn chains. His body is broken—something has given way. Nobody recognizes him except his mother. His wife is in a mild flutter; his children do not know him and are amused at such a helpless creature. The half glimmer in his eye is the spark in a man who can suffer no more. Again, take the picture of Sophia, the Czar Peter's sister, in her dungeon. Her eyes are almost coming out as she sees her friends in process of execution, according to the arrangement of her illustrious brother. You realize that she is becoming deranged before your eyes. Is there anything in all art more sombre than the picture of Peter's prime minister and his daughters in Siberia? The monotony and savageness of it are in every face, and in the snow without. Again, there is a quiet humour in the expression on the Countess Tolstoi's face, as she smiles at the superior raging of her husband. The coldest critics say of Repin's *Ivan*: "Titian's colours." There is a barbaric splendour in the colour. But why mention Titian, when you have a drama such as Titian never dreamed of? The horror of it makes people cry. There is no unattained striving. Fit neutral tones are in other pictures. Repin calmly portrays the

features of such few Russians as are calm; witness the portrait of Rimsky-Korsakow. Look, and you will see that there is a quality of repose, character and personality. Also, Repin has humour, on occasion. Not since Sir John Falstaff has there been depicted such physical humour as you can see in the Cossack soldiers. Each is possessed of a superior joke. They are answering the Sultan's threatening letter, by telling him that they are overwhelmed by his absurdities, and that they propose to call in Constantinople and steal the sultanas. Great Russians are merely grim. Repin comes nearer to being complete, because he has humour



Gallery of W. G. Peckham

IVAN THE TERRIBLE

BY MICHAEL PANIN

Russian Art and American



IVAN THE TERRIBLE AFTER HE KILLS HIS SON BY ELIAS REPIN

know Mme. Plehve's address. *Tolstoi Under the Tree* is in Moscow, in the gallery of I. E. Tzvetkow (near the Church of the Saviour). There is no photograph. Rubinstein's portrait is in my hands, but it is being changed and quite unfit for being photographed. *Cossack Pirates* also is not yet finished and no photograph can be taken.

Several years ago a great number of Russian artists were quite ruined by the American duties on pictures (I, myself, lost a picture which was worth over 3,000 rubles). After such a lesson I promised myself not to enter into any connections with Americans in regard to art and artists.

Yours truly,

(Signed) I. REPIN.

In the 27th chapter of "The Resurrection," Tolstoi speaks with friendly intimacy of Repin. One of the impressive things in Russia is the close friendship between the great leaders.

Take Tolstoi, Repin and Rubinstein, for example—and a number of others. Indeed, while the church is often antagonistic, Russian piety, the arts in Russia and Russian friendship are strong bonds.

Of Makowski, it need only be said that he alone of all the great Russians seems to have fallen back into French frivolity. Makowski is less convincing. He makes lively pictures of Russian men and women. Look at the bashful bride, her comfortable mother, the ardent lover and guests made jolly with wine.

There are great paintings by Surikoff.

In the Cathedral at Kronstadt a very handsome young Russian named Michael Panin is now doing some strong work. Panin's *Ivan* here reproduced shows the terrible Czar coming out of the Kremlin. The horse behind him snorts in fear. Gray-beards bend their foreheads down to the snow in terror. The painting is meritorious in colour and drawing.



THREE ANCIENT KNIGHTS

BY VASNETZOFF

as well. Repin's various Tolstois show work and convincing detail. One, of the half-blind, aged Tolstoi, standing under a flowering tree and holding up his hands, seems to implore God to help Russia. People were so moved by the picture that the police ordered its removal. Repin painted von Plehve showing only his back. That seems to mean that the face would not bear looking at. Is it not a quiet joke? Repin's own photograph is worth considering. One sees in it humanity and appreciation. In Repin's studio, at Cokola in Finland, hangs a great marine picture, *Cossack Pirates*. When the world sees it the judgment may be that it is the greatest picture of our times.

At the time of the St. Louis Exposition Repin and some of the minor Russian artists sent pictures to the Exposition. The pictures were unfortunately consigned to a party named, I believe, Greenwald. After many adventures and after repeated extensions of time from our Government, the pictures were finally sold for tariff duties in San Francisco. Under the law, and perhaps on account of the nature of the consignment, our Government was legally blameless; but it seemed strange to Europeans that we could invite a consignment of pictures for exhibition purposes and then sell them for duty. In spite of the following letter, Repin was most courteous to the writer of the article. Repin is a vegetarian and our cab driver remarked, "He lives on hay soup."

11 October, 1913.

KUOKKALA, PENATY.

Dear Sir—The portrait of Plehve is in the hands of his family. I have no photograph thereof and I do not

In the Galleries



Courtesy The Ehrich Galleries

EARLIEST CHRISTIAN PAINTING KNOWN

IN THE GALLERIES

WITH the arrival of spring, and with the Carnegie Institute in full swing, the galleries are making their last appeal, while the dealers are busy preparing for their customary departure for Europe. In a measure it is a good time to see



Courtesy The Macbeth Galleries

BY JOHN LA FARGE
KWAUNON MEDITATING ON HUMAN LIFE

pictures, for there is no crowding and the visitor has a better opportunity to enjoy such spectacles as are offered.

The Macbeth Gallery has filled its upper and lower galleries with exhibits by fifty American artists, mostly represented by a single canvas, some by two or even three. Some of these pictures are old friends that we have seen at the Academy, such as Frieseke's *La Poudreuse*, representing a cherry-lipped maiden at the toilette table, putting the finishing touches to a well-composed complexion. A better picture by the same artist is *On the Beach*. A young girl walking along beneath a sheltering sunshade is well painted and thoroughly related with the scene; atmosphere and rendering of draperies make it a very pleasing subject. Emil Carlsen's *Venice*, Ben Foster's *Evening on the Hillside*, Richard Miller's nude, Prendergast's curious *Seashore* are old friends to those who visit the current exhibitions at the Academy and elsewhere. *November Haze* demands attention. Carrol Brown's work is very beautiful, but in regarding the little worlds contained in his frames one is reminded of Rousseau's effort to introduce everything that he could gather of the infinite facts facing him. One feels that he is over-conscientious and could have obtained better results with less work. Still, his colour and brushwork have arresting quality.

In the Galleries

There is poetry in his pictures; you feel that he approaches nature with veneration in his heart and a copy of Wordsworth in his pocket. And that is how every landscapist should regard nature if he will wrest her innermost secrets from her.

Max Bohm shows a rustic courtship, entitled *The Lovers*; John Carlson has two strong scenes—*Wintry Brook* and *Open Meadows*; Charles H. Davis has three good canvases, especially *On the West Wind*; Robert Henri presents *Bridget* in the same red robes, stroke for stroke, as *Thomas* at the Pittsburgh Exhibition, but altogether a better performance. W. W. Gilchrist is well represented with *Girl Sewing*, a popular subject shared by Olinsky and others.

One of our illustrations is a water colour by Carlton C. Fowler, who recently exhibited with success at the Braus Galleries, 717 Fifth Avenue. Mr. Fowler is a young New Yorker who, like all good Americans, went to Paris, where he studied under Julien and Caro-Delvaile. He works in oil and water-colour with equal facility, and it is worthy of mention that his father published the first art magazine of any consequence in America, the *Aldine*. The Fowler Exhibition made way for an exhibition of sporting prints, of cock-fighting, hunting and racing. Many of the prints, besides being very interesting, are most rare.

The Ehrich Brothers believe in variety, and their new Galleries have given many interesting displays this season, culminating in an Egyptian



DOORWAY, ROBERT BROWNING
PALACE, VENICE

BY CARLTON C. FOWLER

Art Exhibition, where the Galleries have assumed the character of a veritable museum, and are full of pottery, pilgrim bottles, panel paintings, and beads, vases and scarabs. The painting reproduced here is on cloth and the figures of Sts. Gabriel, Michael and Raphael have been put on with wax pigments, date about A.D. 600.

Recently was held at the Braun Galleries a very interesting exhibition of the work of Marcel Lejeune, in different media. This young Frenchman has very original ideas in decoration, his costume designing being quite on a par with the work of Léon Bakst.

Mr. Henry Clews, Jr., is once more exhibiting at Gimpel & Wildenstein's Galleries, and it cannot be said that his taste for the *macabre* in art and his red-rag feeling toward the critics have in any wise abated. He dedicates to them a bronze, *The Blind*, and hopes that some of them may see it.

At the Galleries of Henry Reinhardt is also a truly American exhibition by thirty-seven artists,

CXXVII

D.1



Courtesy Maison Braun et Cie.

DESIGN

BY MARCEL LEJEUNE

In the Galleries



Courtesy The Macbeth Galleries
WATERFALL

BY WINSLOW HOMER

with a picture apiece. Especially worthy of notice are Emil Carlsen's *Old Sycamore*, whose white limbs extend appealingly to a storm-laden sky with fine effect; W. M. Chase's *Friendly Advice*,

two women in earnest conversation in a handsome boudoir, painted with splendid dash and observation; a good Bruges scene by Ossip Linde and a fine snow effect by F. K. M. Rehn.



National Academy of Design, Spring Exhibition
AFTER SUPPER

BY CHARLES BITTINGER

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MURAL PAINTINGS AT PANAMA

Continued from page 12

days. Childe Hassam, William de L. Dodge and Charles Halloway will take their departure next week. All of the paintings will be finished within the course of the next six weeks. It is probable that they will be placed on public exhibition for a short time pending the completion of the courts they are to ornament.

BOOK REVIEWS

PERSONAL RECOLLECTIONS OF VINCENT VAN GOGH. A translation by Katherine S. Dreier. Houghton Mifflin Co. (Boston and New York.) \$2.00.

There is a human interest in these recollections that no ordinary biography or monograph could commence to convey. There is something intensely simple-minded and kindly in these intimate recitals about Van Gogh, which at times shows us the eccentric painter as a very devout disciple of Christ; as each chapter closes we learn to love and appreciate this real socialist, who amid all his disappointments, his ill health and lack of success, seemed to be ever mindful of others. Whether a crust, a bed or an overcoat, he was always ready to hand it to some one else whose need seemed greater. Given health and means, there is no telling to what heights he would have risen. In the short space allotted to him he covered an enormous amount of work and those who today depreciate his talents must remember the extraordinary honour bestowed upon him by Der Sonderbund of Cologne, which from its twenty rooms reserved four for Van Gogh and exhibited 112 of his paintings in that great display of modern art in 1912. He is the first modern who attempted to draw in colour, giving light and form in a manner never previously attempted.

A foreword by Arthur B. Davies and an introduction by Katherine S. Dreier make a good setting to *la vie intime*, which unfolds itself in the four all-too-short chapters of an intensely arresting book, whose value is further enhanced by an excellent assortment of illustrations showing the different tendencies of his art in his brief career.

ARTHUR RACKHAM'S BOOK OF PICTURES, WITH AN INTRODUCTION BY SIR ARTHUR QUILLER-COUCH. The Century Co. (New York.) \$4.00.

This artist has endeared himself to young and old alike by his extraordinary talent for drawing and the whimsical rendering of familiar tales from mythology and fairyland. This handsome quarto treading upon the heels of his inimitable "Mother Goose," contains a delightful collection of fantastic scenes in admirable colour reproduction, whose appeal to eye and imagination is utterly irresistible. Children of today are certainly to be envied in the matter of their picture books. Such treasures as Arthur Rackham provides were undreamed of in the last generation.

SAMPLERS AND TAFFESTRY EMBROIDERIES.

By Marcus B. Huish, LL.B. Longmans, Green & Co. \$2.75.

This book was reviewed in our last issue, but only with the author's name given. We have now added to the title the name of the publishers and the price of the volume.

RELIGIOUS ART IN FRANCE IN THE THIRTEENTH CENTURY. By Emile Mâle. A Study in Mediæval Iconography and Its Sources of Inspiration. Translated by Dora Nussey. (E. P. Dutton & Co., New York.) \$6.00.

This handsome volume is considerably revised and enlarged from previous editions. Mediæval art in the latter half of the sixteenth century became an enigma; new generations failed to understand the Church's teaching, as exemplified in its statues; symbolism has died; the Council of Trent was the end of the old artistic tradition, and in the centuries following much has been discreditable guess-work in deciphering such treasures as Chartres, Amiens and other famous churches supply.

The intention of this book has been to give systematic form to such research work as has been carried out by historians and archaeologists of repute who have made memorable incursions into this interesting field.

In the thirteenth century all that was deemed essential by the theologian, the encyclopædist, the interpreter of the Bible, was expressed in sculpture or in painted glass. Every form clothes a thought; the form cannot be separated from the idea which creates and animates it. France has been selected because nowhere else has the doctrine of the Middle Ages found such perfect artistic form, and thirteenth century France was the fullest conscious expression of Christian thought.

The four books of Vincent de Beauvais's "Mirror" have furnished the framework for study of thirteenth century art. This great thinker planned out his book on Scriptural division, with the Mirror of Nature, the Mirror of Instruction, the Mirror of Morals and the Mirror of History, and through the unbroken line of the saints of the Old and New Testaments he made history coherent.

Exceedingly interesting throughout the work is to note how apocryphal stories of the Saviour's life, tolerated by the Church, were welcomed warmly by art—the Gospel of Pseudo-Matthew and the Gospel of Nicodemus were especially drawn upon. But, apart from legend, the Passion was the one subject of compelling interest to men of the Middle Ages, especially the descent into Limbo. Particularly noticeable in cathedral Christianity is the fact that emperors and conquerors appear as very unimportant personages; since Christ the great men are the doctors, confessors and martyrs. The saints were the heroes of history. The influence of the Golden Legend upon French art makes excellent reading. The literature of the ancient world in a measure revealed the Christian faith. It is no surprise that this book was crowned by the French Academy.

THE PLASTIC CLUB

This club, situated at 247 Camac Street, Philadelphia, feeling the need of a wider field for exhibition, and desiring to create interest in individual expression, is now offering its gallery to artists who are not members of the club. Considering that its exhibitions are free, its influence educational and its purpose civic advancement, it is to be hoped that outside artists will cooperate with the Philadelphians to make good exhibitions for which purpose their gallery is highly efficient.

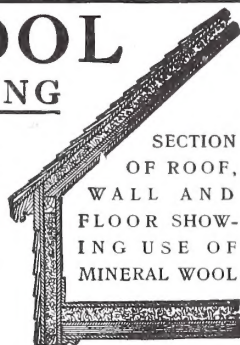
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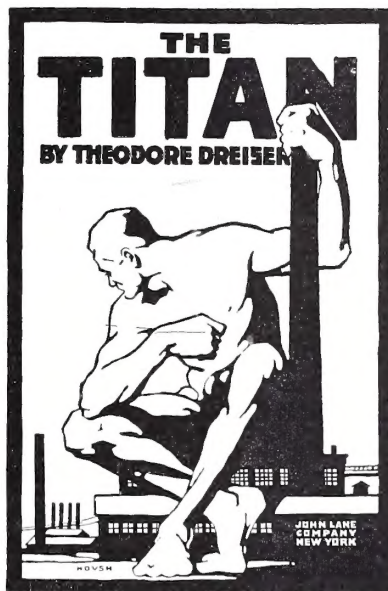


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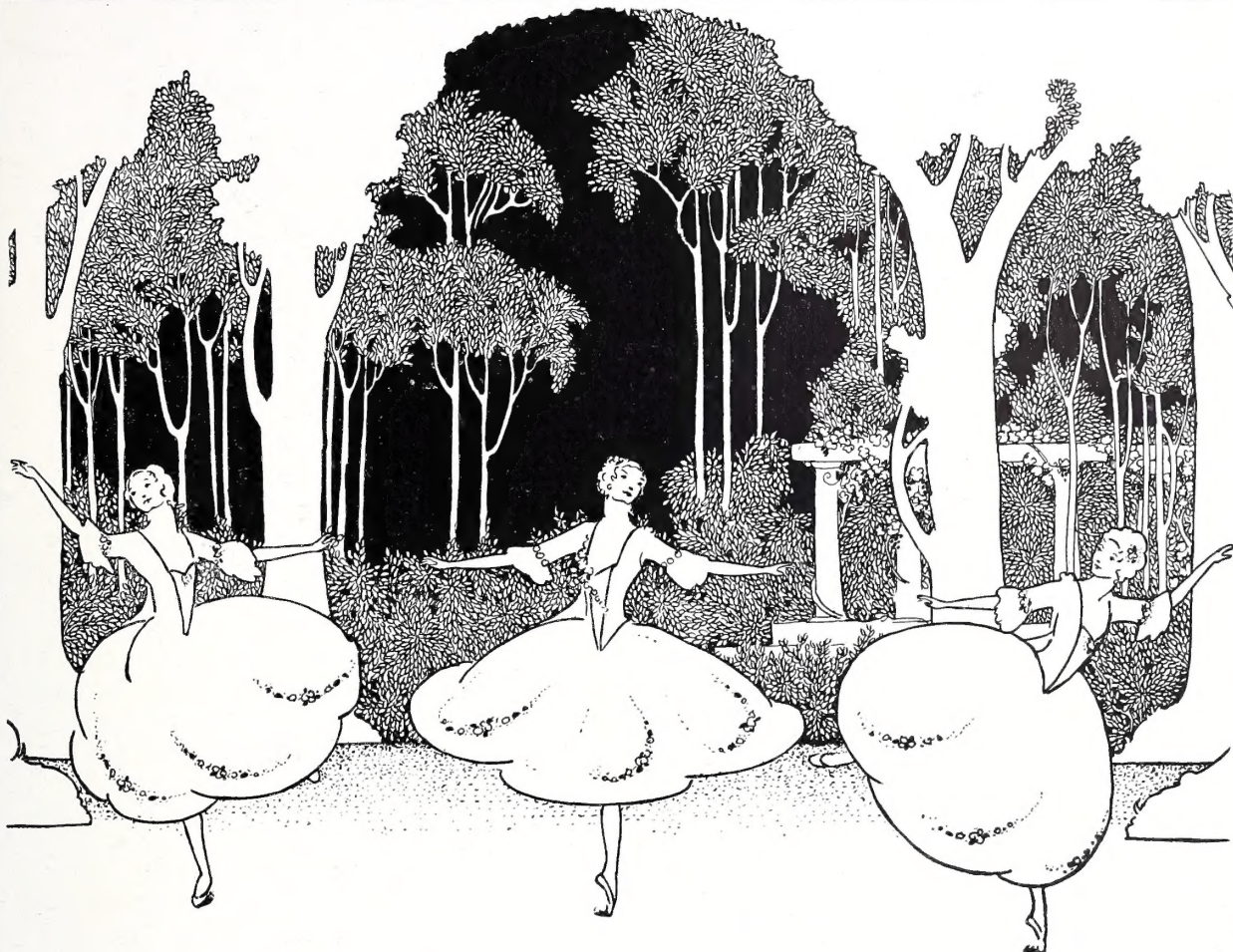
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PRESS OF REDFIELD BROTHERS, INC., NEW YORK



THE Atmosphere of the Dining Room is most important—three times a day it is the gathering place for the entire family—agreeable surroundings are ever conducive to happiness and to pleasant conversation. Let the Dining Room, then, be artistic in furnishings and delightful in color—radiant with good cheer.

¶ For your guidance we give you above a charming treatment of an ideal Dining Room. The Rug—the first thought in any room—is a Whittall Richmond 83420, Color 144, of Antique Persian design, with large central medallions in shades of tan and old blue on an olive tan ground illuminated with old rose, greens, ivory, sepia, light blue and old blue—a great deal of old blue appearing in the border.

¶ The wall paper in panelled effect is Birge side wall No. 8907, Border No. 8908. The old blue hangings, repeating the color note of the rug border, are Cheney Antique Velvet No. 2910, Style 18, Color 47. The Sheraton furniture, correct in every detail, is by Berkey & Gay.



¶ Our booklet, "Oriental Art in Whittall Rugs," a great help in planning new decorative schemes or in fitting new rugs to old surroundings, will be gladly sent you upon request.



M. J. WHITTALL

Dept. R

Worcester, Mass.